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on Missy's life after death

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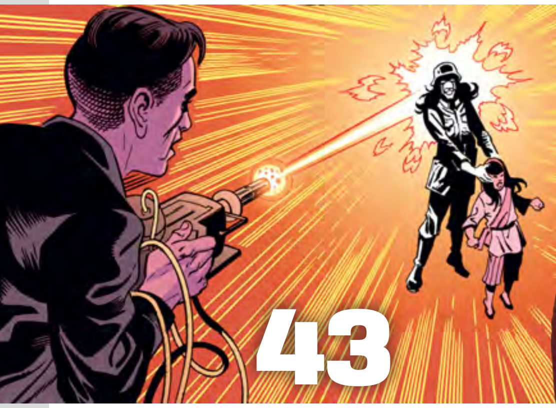

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DOCTOR WHO MAGAZINE

EDITOR MARCUS HEARN **DEPUTY EDITOR** PETER WARE **ART EDITOR/DESIGNER** PERI GODBOLD
EDITORIAL ASSISTANT EMILY COOK **DESIGNER** MIKE JONES

PANINI UK LTD Managing Director MIKE RIDDELL, Managing Editor ALAN O'KEEFE, Head of Production MARK IRVINE, Production Assistant JEZ METEYARD, Circulation & Trade Marketing Controller REBECCA SMITH, Head of Marketing JESS TADMOR, Marketing Executive JESS BELL

BBC WORLDWIDE, UK PUBLISHING Director of Editorial Governance NICHOLAS BRETT, Director of Consumer Products and Publishing ANDREW MOULTRIE, Head of UK Publishing CHRIS KERWIN, Publisher MANDY THWAITES, Publishing Co-ordinator EVA ABRAMIK UK.Publishing@bbc.com www.bbcworldwide.com/uk--anz/ukpublishing.aspx

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ADVERTISING Madison Bell **TELEPHONE** 0207 389 0859 **EMAIL** jack.daly@madisonbell.com **SUBSCRIPTIONS TELEPHONE** 01371 853619 **EMAIL** drwhomagazine@escosubs.co.uk

Letter from The Editor

There's a lot of noise surrounding *Doctor Who* at the moment, but ironically I haven't read much about the way it's *sounding*.

One of my favourite takes on the *Doctor Who* theme is a version that never actually accompanied a television episode. The 2001 arrangement by Orbital recaptured much of the 'radiophonic' mystery that made Delia Derbyshire's original so groundbreaking. I felt that Orbital's Phil and Paul Hartnoll had an instinctive grasp of the essentially menacing aspects that have imbued the most successful interpretations of Ron Grainer's tune.

I was reminded of this in February, when I first saw the animation that revealed the new logo. As the TARDIS blazed a trail through the letters of the title I heard otherworldly textures that took me right back to Saturday evenings, long ago. In the 1970s the haunting theme would elicit what I can only describe as the most wonderful feeling of dread, but when each episode finished I'd start counting the days until I'd hear it again.

I wonder if Matthew Herbert, who composed the music for this logo sequence, shares my admiration for what Delia and the Radiophonic Workshop achieved. In the space of just ten seconds, he's created something both authentic and remarkably fresh.

I'm not the only one whose distant memories of *Doctor Who* have been rekindled. Over the page, showrunner Chris Chibnall paints a vivid picture of what it was like to be a fan in the 1980s. At the end of that decade, my enthusiasm for the series helped me to take the first steps towards a career in journalism. The first interview I ever conducted for **Doctor Who Magazine** took place in summer 1989, when I met writer David Fisher. I last spoke to David in 2016, when I reminded him of the kindness he'd shown to this teenage rookie.

David left us earlier this year, and although many of his colleagues are no longer around to discuss his work, we pay tribute on page 52 and explain why this era of the programme is still so compelling.

I never got the chance to ask David what he thought of recent developments in the world of *Doctor Who*, but as someone who often wrote strong and distinctive female characters I like to think he would have approved.

Marcus

18

> **"I think Missy's success is that she was actually a lot of fun, and people delighted in her... how shall I say it, misbehaving?"**
> Michelle Gomez

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Production NOTES

Chris Chibnall, *Doctor Who*'s showrunner, takes a sentimental journey...

Photo © Jeff Gilbert

Hey, new logo! Don't say we never reveal anything. Look at it, fizzing and glowing with energy and warmth – with a TARDIS bursting through the central line in the animated version (*tinyurl.com/NewWhoLogo*). Clever people came up with that. I mostly grinned and enthused and encouraged. All these brilliant people, working on all these different components of our favourite show right now. Not just the production, but the whole way it'll roll out, the support structures, the holistic world of *Doctor Who*.

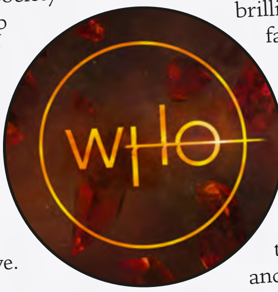
(And remind me to tell you the story of the silhouette photo of the Doctor that you'll find elsewhere in this issue. There's a nice fact behind that. One for later in the year. Promise.)

I'm more conscious than ever about the broader *Doctor Who* team this month. I've been in Liverpool, along with other members of that team and the Thirteenth Doctor herself. For 72 hours at least, all roads lead to Liverpool – for *Doctor Who* and the global television industry.

We come here to talk, to tell people a little bit about what we're doing and what this new series of the show will feel like. We come to meet with treasured commercial partners, like Big Finish and Penguin Random House, with broadcasters from all the territories, with iTunes and Amazon and Netflix, all of whom are massively important to taking *Doctor Who* as far around the world, and to as many people, as it can go.

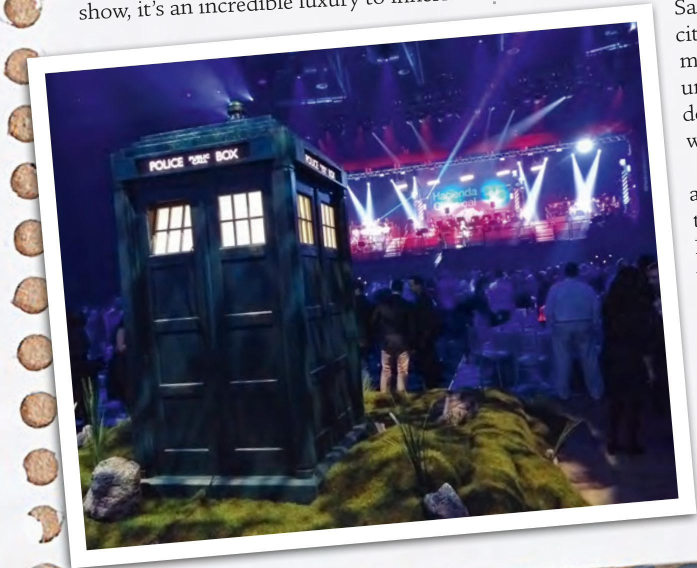
As the new person coming in to the show, it's an incredible luxury to inherit this set-up and these relationships. It's testament to the achievements of the past few years, under Steven's watch, that the show went from being a domestic blockbuster to a global success. The global appeal of the series is so evident at Showcase.

But amidst all the scale and internationalism, this feels very personal and weird. Liverpool and *Doctor Who* are inextricably linked for me. As a teenager, living in Formby, I first joined the *Doctor Who* Appreciation Society. I found details of a local group of fans who would meet every month. And... do what? Sit and watch old episodes. In a small hotel function room, on a Saturday. This, in a time when there was no streaming or DVDs, a handful at best of official VHS releases, vastly expensive. But a few people had copies of *Doctor Who* episodes – that had at that time never been repeated in this country. So we would sit, in the dark, watching these blurry fifth-generation copies made from recordings of Australian repeats. It's where I first saw so many episodes of this show. And occasionally there was a real live guest, who had worked on the programme – Philip Martin, Stephen Gallagher... real writers, in the flesh. That's what they look like!



There, in those dark function rooms with beer-stained carpets, I found people for the first time who loved it as much as I did. (We were a rare breed in the 1980s.) I looked forward to that once-a-month Saturday in Liverpool city centre. And my mum and dad did not understand what I was doing. ("You sit and watch TV, all day?!")

In 1988 I moved away from Merseyside, to go to university in London. My family moved home around the same time. I didn't go back to Liverpool for 25 years. Not deliberately. Just life. And I've never been there for work (not even when *Broadchurch* secretly filmed there). Until this month.



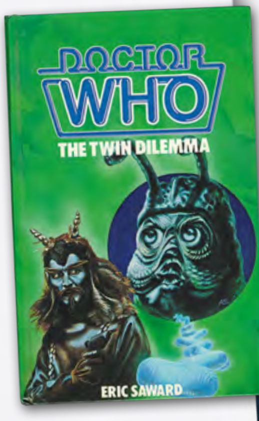
Where at the Liverpool Echo Arena, BBC Worldwide have organised an intimate *Doctor Who* dinner for 700 people. With a TARDIS. And a huge moving backdrop evoking the image that revealed the Thirteenth Doctor's costume to the world. Across the evening, it changes from sunrise to sunset and back again. There are *Doctor Who*-themed table decorations with red crystals in the middle, reflecting the logo animation we're about to reveal for the first time.

And there is music. Haçienda Classiçal brilliantly play some of Jodie's favourite songs. Doctor Who herself (I know, deep breaths, you'll get used to it) introduces the evening, and beguiles 700 complete strangers.

Later, as the night draws to a close, I look around this arena. Global partners and television buyers are up dancing and grabbing selfies. There's the TARDIS. Crystals are glowing. The sun is rising in the huge backdrop. Doctor Who is stood next to me, applauding Peter Hook who's come on to play and sing *Blue Monday*.

And somewhere not very far across the city, but very far across time, a 15-year-old boy is sat at the back of a curtain-drawn function room, watching a scratchy wobbly VHS copy of *The Abominable Snowmen* Episode Two for the very first time.

As I walk back at the end of the night, some people are outside the hotel in the freezing cold. They ask for autographs and photos. That feels odd and wrong. I'm the one who does that. Just look at my *Twin Dilemma* hardback.



Mind you, as we finish up with a photo with one of them, she turns to me with a keen look in her eyes and reveals the true agenda behind why she's standing here.

"You don't know if Karl Pilkington's still around, do you?"

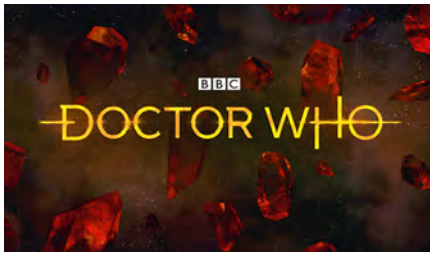
"I don't. Sorry."

I love this city. I love this job. **DWM**

Gallifrey Guardian

All the latest official news from every corner of the *Doctor Who* universe...

A New Dawn



On Tuesday 20 February, Thirteenth Doctor Jodie Whittaker helped to launch the logo for the 2018 series of *Doctor Who* at BBC Worldwide's Showcase event in Liverpool.

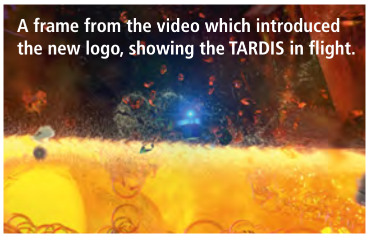
As part of an evening that was titled *Doctor Who: A New Dawn*, the logo was revealed on a huge screen inside the Echo Arena in front of over 700 industry guests. Addressing the audience in front of the TARDIS, Jodie Whittaker expressed how much she's looking forward to introducing viewers to new monsters, new guest stars and her new co-stars.

Minutes later, a ten-second animation of the logo was shared worldwide via the official *Doctor Who* social media accounts, sparking much anticipation and discussion amongst fans around the globe. The ethereal sound effects accompanying the sequence were composed by critically acclaimed musician and producer Matthew Herbert. Matthew has previously worked with such renowned artists as Quincy Jones and Dizzee Rascal, and is currently creative director of the New Radiophonic Workshop.

Matthew Herbert.

The logo itself was designed by independent creative agency LittleHawk, who worked with showrunner Chris Chibnall and executive producer Matt Strevens to create a fresh image for this new era of *Doctor Who*.

With the production team now midway through recording, excitement for Jodie's first series is building…


A frame from the video which introduced the new logo, showing the TARDIS in flight.

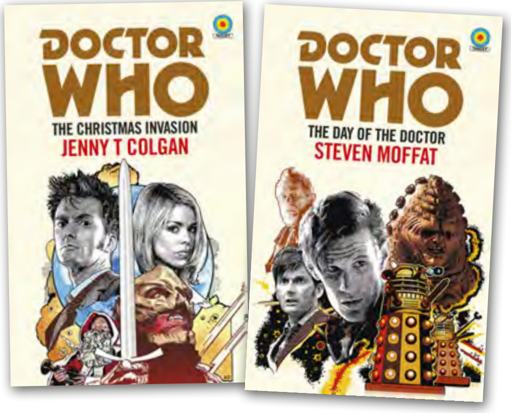
Jodie Whittaker addresses the audience at Showcase 2018 on 20 February.
POLICE PUBLIC CALL BOX

Back On Target

Five *Doctor Who* stories will be published as Target Books next month – the first new titles in the range for almost 27 years.

The original Target Books novelised nearly every *Doctor Who* story broadcast on television, with over 150 titles published between 1973 and 1991. For this new range, Russell T Davies has novelised *Rose*, the episode which relaunched *Doctor Who* back in 2005, and Steven Moffat has adapted the 50th Anniversary Special *The Day of the Doctor* (2013). Davies' 2005 Special *The Christmas Invasion* (the first full story for the Tenth Doctor) has been adapted by Jenny T Colgan, and *Twice Upon a Time* (the 2017 Christmas Special, and Moffat's last script for the series) has been adapted by Paul Cornell. In addition, James Goss' novelisation of the 1979 story *City of Death*, first released in 2015, will be republished in Target Book form.

The artwork for the book covers has been created by Anthony Dry, echoing the style of the 1970s illustrations by Chris Achilleos. All five titles will be published by BBC Books on 5 April with an RRP of £6.99 each. There will be a book signing event at Forbidden Planet in London on 13 April, with all five authors in attendance.



THE Sarah Jane ADVENTURES

SARAH JANE ON IPLAYER

■ Every episode of *Doctor Who* spin-off *The Sarah Jane Adventures* is now available to watch for free on the BBC iPlayer until 22 May 2018. Across the five series, the Doctor's former companion Sarah Jane Smith (Elisabeth Sladen) and her friends faced monsters and villains including the Bane, Slitheen, Sontarans and the Trickster. The series also featured appearances from the Tenth Doctor (David Tennant), the Eleventh Doctor (Matt Smith), Jo Grant (Katy Manning) and Brigadier Lethbridge-Stewart (Nicholas Courtney).

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WARLORD GAMES

■ Warlord Games has released four new sets for its *Exterminate!* miniatures game: the Master (which contains five pewter Master miniatures), the Ice Warriors (containing five Warriors in various poses), *The Tomb of the Cybermen* set (containing four Telos Cybermen and the Cyberman Controller) and an *Empress of Mars* set (containing Iraxxa and Friday). The Master, Ice Warrior and *Tomb* sets retail at £19.99 and the *Empress* set has an RRP of £7.99. Visit *doctorwhotimevortex.com* for more details.

ANOMALY

■ Reeltime Pictures' next drama is *Anomaly*, a sequel to Reeltime's *Dæmos Rising* and the 1972 *Doctor Who* story *The Time Monster*. In this new production, trouble ensues for research scientist Gordon 'Gordy' Lethbridge-Stewart when he finds himself in possession of alien technology… trouble which forces Kate Lethbridge-Stewart to make a life or death decision. *Anomaly* is written by Matt Fitton and stars Sophie Aldred as Oona, Tom Chapman as Gordon Lethbridge-Stewart and Beverley Cressman as Kate Lethbridge-Stewart. It will be released this November, RRP £14.99.

SALMON ART

■ Acclaimed *Doctor Who* artist Adrian Salmon is now available for private commissions. As well as his work for the **DWM** comic strip, Adrian recently provided the cover illustration for the *Shada* steelbook. Contact Adrian at *adrian.salmon@btinternet.com* for details of prices and to book a commission.

Jamie Meets Leela

Big Finish's *Companion Chronicles* range of audio adventures is set to continue with a host of companions from *Doctor Who*'s original 1963-89 run.

The box sets will feature self-contained *Doctor Who* stories told by companions including Jamie, Leela, Polly, Ben and Susan.

Out this June is Volume Two of *The Second Doctor Companion Chronicles*, with Frazer Hines voicing the Doctor for two new adventures. The first story sees Polly and Ben facing the ultimate predators in *The Curator's Egg* by Julian Richards. In the second adventure, *Dumb Waiter* by Rob Nisbet, Jamie crosses paths with a future companion as Frazer is joined by Louise Jameson as Leela.

"Frazer had mentioned a few times that he would love to share an adventure with Louise Jameson," Big Finish producer Ian Atkins tells **DWM**. "I'm delighted with Rob's script, which manages that incredible balancing act of giving both actors a fair turn in the spotlight. It's early days for Leela, and hearing Louise dropping back so effortlessly into 1977 – when I was adoring the adventures for the first time – is a rather humbling moment. Frazer and Louise were brilliant, and Jamie and Leela are a cracking double act which director Lisa Bowerman pushes to new heights."

The third instalment of *The First Doctor Companion Chronicles* will be released in June 2019. *E is For…* by Julian Richards will feature Carole Ann Ford as Susan, and Guy Adams' *The Crumbling Magician* will feature Ben.

Both *Companion Chronicles* box sets are available for pre-order now from *bigfinish.com*, priced £20 on CD or £15 to download.

Louise Jameson (playing Leela) meets Frazer Hines (playing Jamie) for the recording of *Dumb Waiter*.

The Doctor (Tom Baker) and Sarah (Elisabeth Sladen) in *The Ark in Space* (1975), one of five stories coming to Blu-ray in June.

Fourth Doctor On Blu-Ray

■ The five stories comprising the 1974-75 series of *Doctor Who* – the first to star Tom Baker as the Fourth Doctor – will be released as a Blu-ray box set called *Doctor Who: The Collection – Season 12* on 11 June, RRP £51.05. All 20 episodes have been restored and upscaled to high definition. The release will contain new special features including: *Tom Baker in Conversation* (a new one-hour interview); *Behind the Sofa* (clips from the 1974-75 series, viewed by Tom Baker, Philip Hinchcliffe, Louise Jameson, Janet Fielding, Sarah Sutton and Sadie Miller); new 'making-of' documentaries for *The Sontaran Experiment* and *Revenge of the Cybermen*; 5.1 surround sound mixes for *The Ark in Space* and *Genesis of the Daleks*; updated special effects for *Revenge of the Cybermen*; an omnibus movie version of *Genesis of the Daleks*; *The Tom Baker Years* (first released in 1991 on VHS); and production archive material in PDF format.

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Beyond the TARDIS

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Keeping up with the cast and crew's activities away from the series…

BRADLEYOKE

Bradley Walsh has been posting regular 'Carpool Karaoke' on Instagram during his journey to work, exhorting his driver to "Rack it up, Joey!" (*tinyurl.com/Bradleygram*). **Jodie Whittaker** promoted *Doctor Who* during the BBC Worldwide Showcase 2018 at Liverpool's ACC, which ran from 18 to 21 February. Her movie *Journeyman*, in which she plays Emma Burton, arrives on 30 March.

Jodie Whittaker as Emma and Paddy Considine as Matty in *Journeyman*.

SHARON SINGS

Sharon D Clarke reprises her virtuoso performance as maid Caroline Thibodeaux in the musical *Caroline, or Change* at Hampstead Theatre from 12 March to 21 April. Sharon sings *Tough Man* on the recently released recording of musical *Eugenius* (*tinyurl.com/SharonEugenius*).

PEARL'S FABRIC

Pearl Mackie was *Fabric* magazine's February cover star (*tinyurl.com/PearlFabric*). She will be a London Old Vic Theatre Bicentenary ambassador and plans to continue as Lulu in *The Birthday Party* until 14 April. On 25 January she took part in a QEII Centre Holocaust Memorial Day event. Bill Potts joining *Doctor Who* is one of the nominations for the British LGBT Awards' Media Moment of the Year (vote by 23 March via *tinyurl.com/BillLGBT*). The DVD and Blu-ray of *Paddington 2* featuring **Peter Capaldi** as Mr Curry is released on 12 March. *National Lampoon* biopic *A Futile and Stupid Gesture* features **Matt Lucas** as Tony Hendra and premiered at the Sundance Film Festival on 24 January.

IDES OF MARCH

David Tennant attends Kirkcaldy's Festival of Ideas on 17 March, interviewed by Big Finish alternative Doctor **Arabella Weir**. He plays kidnapper Cale Erendreich in the trailer for *Bad Samaritan*, released in the US on 30 March (*tinyurl.com/BadTennant*). David provided cautious optimism about the state of the world on Channel 4's *The Last Leg* on 26 January (*tinyurl.com/DTAlright*). He was presented with a framed *Broadchurch* cover at the 30 January *Radio Times* Covers Party. In February, he went to South Africa to complete work as demon Crowley on **Neil Gaiman**'s *Good Omens*. **Mark Gatiss** and **Steve Pemberton** have also joined the cast, as mysterious 1941 book-buyers Harmony and Glozier.

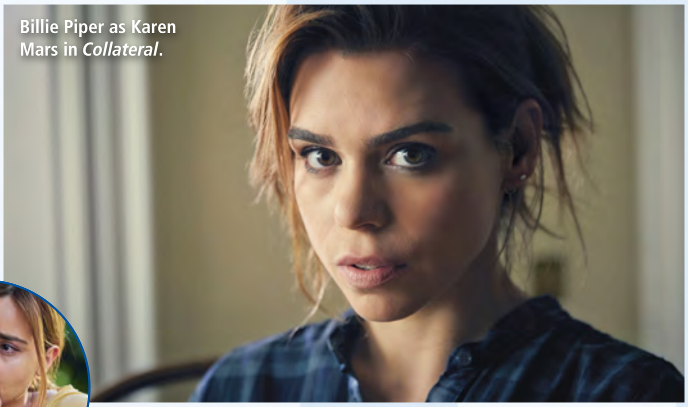
Jenna Coleman as Joanna in *The Cry*.

WHO AND CRY

Matt Smith plays *Observer* journalist Martin Bright in *Official Secrets*, a film about GCHQ Iraq War whistleblower Katherine Gun (Keira Knightley). Shooting begins in Yorkshire on 12 March. Matt, who will play Charles Manson in the film *Charlie Says*, answers questions picked from a crown for *GQ* magazine's *Would You Rather* (*tinyurl.com/MattGQ*). **Jenna Coleman** has gone blonde as Joanna in BBC One's *The Cry*, which is being recorded in Australia.

FIVE DOCTORS

Christopher Eccleston's *Macbeth* commences on 13 March at Stratford's Royal Shakespeare Theatre. The Manchester Film Festival included **John Hurt** as Miki in *Damascus Cover* on 3 March. **Paul McGann** is Peter in the newly released DVD of romcom *Brakes*. **Colin Baker** took part in a fundraiser walk along the Hambleden Valley on 20 January for Stokenchurch Dog Rescue, of which he is a patron. *The Guardian* interviewed **Peter Davison** about *All Creatures Great and Small* for its *How We Made* feature on 6 February (*tinyurl.com/AllDavison*).



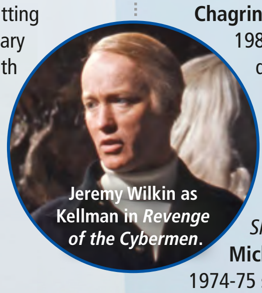
Billie Piper as Karen Mars in *Collateral*.

KAREN PARTIES

Karen Gillan attended the British Academy Film Awards on 18 February, where she presented the award for Best Special Visual Effects. On 24 February she visited the Glasgow Film Festival for the world premiere of her directorial debut *The Party's Just Beginning*. The following day **David Tennant** was at the European premiere of *You, Me and Him*. UK cinemas release the film on 12 April.

DR FREEMA

Freema Agyeman has filmed the NBC medical drama pilot *Bellevue*, playing lead doctor Hana Sharpe. **Catherine Tate** hosted the *Evening Standard* British Film Awards on 8 February at Claridge's. **Billie Piper** was the cover star of *The Sunday Times' Style* magazine on 4 February. She was a guest on Chris Evans' Radio 2 programme on the 23rd. Billie has been promoting a lottery benefitting children's charity The Primary Shakespeare Company, with the winner attending the New York opening of *Yerma*, which runs at the Armory from 23 March to 21 April (*tinyurl.com/BillieNY*).



Jeremy Wilkin as Kellman in *Revenge of the Cybermen*.

GOMEZ CHILLS

For Netflix's forthcoming adaptation of the graphic novel *The Chilling Adventures of Sabrina*, **Michelle Gomez** has been cast as Sabrina's favourite teacher, Mary Wardell. **John Simm** was a guest on *The One Show*, Chris Evans' Radio 2 breakfast show, *Loose Ends* and *Lorraine* during February, promoting his appearances as politician David Mars in BBC Two's *Collateral* (opposite **Billie Piper** as ex-wife Karen), and as bereaved father Dan Bowker in ITV's **Mike Bartlett** drama *Trauma*. Simm plays Professor Jonah Mulray in the forthcoming ITV/Amazon Prime conspiracy thriller *White Dragon*.

QUICKIES

Steven Moffat appeared on **Frank Skinner**'s *Room 101* on 2 February. At the *Radio Times* Covers Party, he revealed that he would commence work on *Dracula* in earnest during February. **Louise Jameson** stars as grieving mother Anita in *Vincent River* at London's Park Theatre from 20 March to 14 April.

OBITUARIES

Dorka Nieradzik, make-up designer who worked on nine stories between *The Leisure Hive* (1980) and *Silver Nemesis* (1988), died on 18 February aged 70. **Jeremy Wilkin**, who played Kellman in 1975's *Revenge of the Cybermen*, died on 19 December aged 87. **Nicholas Chagrin**, who was Quillam in 1985's *Vengeance on Varos*, died on 26 August aged 72. **Colin Thomas**, who played Leela's father Sole in 1977's *The Face of Evil* (and was an extra in ten other stories including *Shada*) died recently. **Mick Hughes**, who directed 1974-75 stage play *Doctor Who and the Daleks in Seven Keys to Doomsday* at London's Adelphi Theatre, died on 5 January aged 79. Movement director **Geraldine Stephenson**, who worked on 1976's *The Brain of Morbius*, died on 24 December aged 92. **Peter Archer**, who provided the cover and internal illustrations of Armada's 1965 paperback *Dr Who in an Exciting Adventure with the Daleks*, died on 24 January aged 84. **James McMahon**, who was a production assistant on issue 476 of **DWM**, died in his sleep in February at the tragically young age of 18. **DWM**

John Simm as Dan Bowker in *Trauma*.

Galaxy Forum

Your views on the ever-changing world of *Doctor Who*...

Doctor Who writer David Fisher passed away on 10 January 2018. Here are your tributes to the man who brought us *The Stones of Blood* (1978), *The Androids of Tara* (1978), *The Creature from the Pit* (1979) and *The Leisure Hive* (1980)…

A TREASURED WRITER

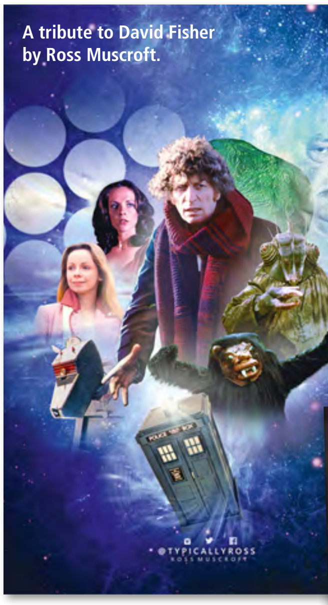
■ **JACK SNELLING** ASHFORD

The 10th of January 2018 was a sad day for the *Doctor Who* community. David Fisher was a treasured writer for the Fourth Doctor and Romana. He wrote brilliantly for Tom Baker, Mary Tamm and Lalla Ward, and his stories were always distinctive. Throughout his career he also worked on other gems, including *Dixon of Dock Green* and *Hammer House of Horror*. He was a phenomenal writer and will be missed by fans of *Doctor Who* and any of his other works.

■ **DERRICK SMITH** EMAIL

The recent sad news of David Father's death made me revisit his *Doctor Who* stories. They are all entertaining but it's *The Creature from the Pit* which I want to single out for some special praise.

If you can get beyond Erato's, er, *interesting* appearance then there's so much to enjoy. The hard-as-nails Eileen Way; Geoffrey Bayldon's wonderful comic turn (his partnership with Tom Baker is a joy); the lush Ealing filming; the gorgeous Myra Francis… the fun just keeps coming! And with Tom on top form throughout the serial, there can be few better ways to spend an hour and a half.


A tribute to David Fisher by Ross Muscroft.

@TYPICALLYROSS
ROSS MUSCROFT

A GRAND VISION

Star Letter

■ **QUINTON HOOVER** EMAIL

I've always thought *The Leisure Hive* (1980), the last story David Fisher wrote for *Doctor Who*, was a wonderful serial. The story has everything you could possibly need: a fascinating exploration of the consequences of war; an implied connection between one of the human characters and a surviving member of one of the alien races; a baddie who seeks to reinvent his own race's culture; and, of course, one of the most unforgettable cliffhangers of all time, where Tom Baker's Doctor is seemingly ripped to pieces at the end of Part One. And the Foamasi? Three-clawed reptilian aliens who have a knack for slipping into human skin? Maybe there's at least one other fan of this episode out there – someone who ended up running the show at some point!

David Fisher had grand vision and a true love for sci-fi. For that, he should never be forgotten.

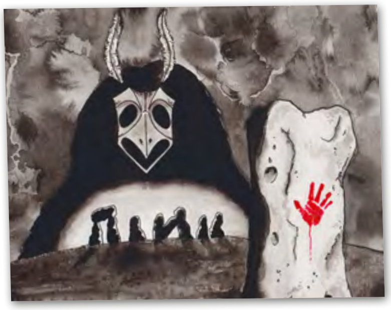
TOM BAKER • LOUISE JAMESON
DOCTOR WHO
THE FOURTH DOCTOR ADVENTURES
SERIES 7: VOLUME 1

Quinton's letter wins him a copy of *The Fourth Doctor Adventures Series 7: Volume 1*, a box set of new audio adventures starring Tom Baker as the Doctor. It's available now from *bigfinish.com* priced £25 on CD or £20 to download.

■ **LOUIS HAYWARD** EMAIL

The Androids of Tara was one of the first Tom Baker stories I ever saw – I had it on a VHS which I bought when I was 13. David Fisher's memorable addition to the Key to Time stories in the 1978-79 season will always have a soft spot in my heart as it reminds me of my early days delving into *Doctor Who*'s 'classic' series. It was this story that confirmed my infinite passion for a show which has genuinely shaped me as a person. RIP David Fisher. I will find my old VHS and reminisce.

David Fisher.



■ **PATRICK MAGEE** EMAIL

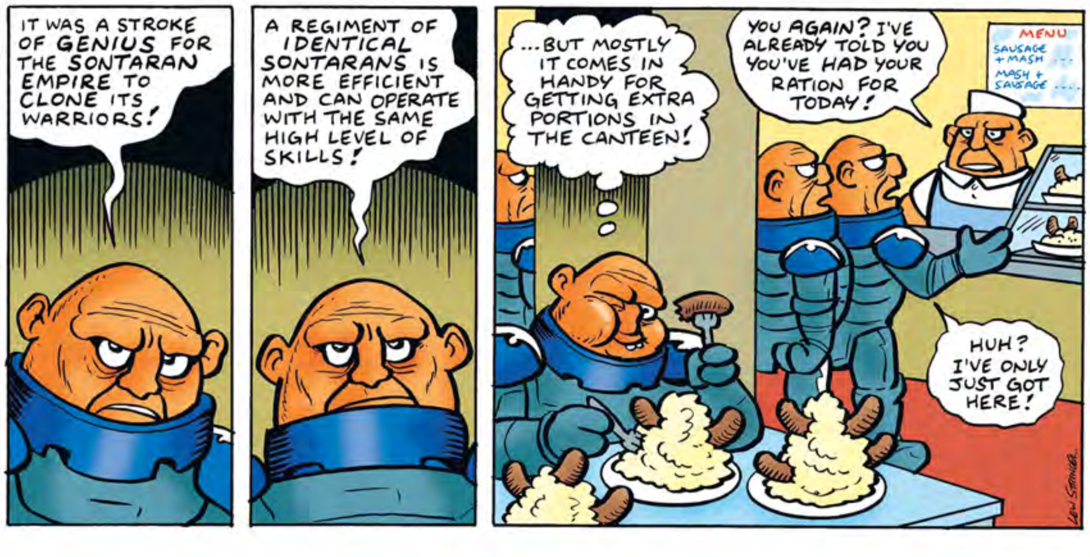
I'm the head researcher for ABC's *Whovians*. David Fisher was one of my favourite writers for the 'classic' series, and the Ogri properly terrified me as a kid – in fact the first nightmare I ever remember was about them smashing their way through the walls of my bedroom! Here's a painting [above] I just did of *The Stones of Blood*.

■ **BEN COWDELL** EMAIL

In March 2017, me and my friends went down to Brighton beach and recorded a tribute to the opening scene of *The Leisure Hive*, and, by extension, David Fisher's penmanship. Visit *tinyurl.com/FanHive* to see the video.

Former **DWM** editor Alan Barnes pays tribute to David Fisher on page 52. Last issue, **DWM** revealed the stories behind some of the Dalek merchandise of the 1960s. You sent us your memories of your favourite *Doctor Who* childhood toys…

THE Daft DIMENSION BY LEW STRINGER



IT WAS A STROKE OF GENIUS FOR THE SONTARAN EMPIRE TO CLONE ITS WARRIORS!
A REGIMENT OF IDENTICAL SONTARANS IS MORE EFFICIENT AND CAN OPERATE WITH THE SAME HIGH LEVEL OF SKILLS!
...BUT MOSTLY IT COMES IN HANDY FOR GETTING EXTRA PORTIONS IN THE CANTEEN!
YOU AGAIN? I'VE ALREADY TOLD YOU YOU'VE HAD YOUR RATION FOR TODAY!
MENU
SAUSAGE + MASH ...
MASH + SAUSAGE ....
HUH? I'VE ONLY JUST GOT HERE!
LEW STRINGER

SEND YOUR LETTERS TO... *Galaxy Forum*, **Doctor Who Magazine**, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. Email: **dwm@panini.co.uk** (marked 'Galaxy Forum' in the subject line), or log on to Twitter and tweet us at **www.twitter.com/dwmtweets**

BBC THE ESSENTIAL
DOCTOR WHO
TIME TRAVEL
JOURNEYS INTO THE FOURTH DIMENSION

CELESTIAL TOYROOM

■ **LOUIS LE GALL** (20)
SOUTHAMPTON

I remember being about nine or ten and finally getting a remote-control K9 toy for Christmas. I loved and cherished it, and pretended I was the Doctor when I played with it. I finally rediscovered it the other day in my mum's garage with the K9 plate missing, only one ear left, and no remote control… But he was still able to say "affirmative master" when I pressed the button inside his chest. Hopefully, one day he'll be back in full working order. That remote-control K9 was just one of the many *Doctor Who* toys that I got from pleading with my parents. It made my childhood great!

■ **HARRY DRAPER** EMAIL

This [below] is a very beloved photo of my younger brother Leo alongside his own private attack squad of Daleks. Leo is nine years old, he has Asperger's and is a very talented, clever and loving lad – and he's a big fan of *Doctor Who*. To see him in the pages of **DWM** would be a real delight.

We're happy to oblige, Harry. Now for a look at what you've thought of recent issues of **DWM** and our sister publication, *The Essential Doctor Who*…

Leo Draper and his impressive collection of Daleks.

DWM HIGHLIGHTS

■ **S GILLESPIE** EMAIL

A word of gratitude (from a middle-aged man who should know better) for *The Essential Doctor Who: Time Travel* which I have just caught up with. Jonathan Morris' feature *The Blinovitch Effect* has brought some long overdue peace of mind. The meddling with Blinovitch and the time differential during the run of the Eleventh Doctor almost upset my sanity. For the sake of simplicity, I was coming to the conclusion that the limitation had to do with the numbers of the same time traveller in the same room at the same time! Thank you for clearing up the mess. Some people like crossword puzzles – I enjoy exploring the nonsense of temporal physics.

■ **DR ANDREW N EATON**
EMAIL

My daughter Steph was delighted by your article on cosplaying Ace's jacket in **DWM** 522. She's obsessed with Ace and back in 2016 persuaded her mum to help her make the jacket to wear at the forthcoming Capitol convention organised by the *Doctor Who* Appreciation Society. On the day of the event, we arrived with Steph wearing the jacket. Little did she know that 'Uncle' Andrew Beech, organiser of the PanoptiCon conventions, had texted Sophie Aldred asking her to bring the original Ace jacket. Thanks to the wonderful Sophie for being such a great sport and to Andrew for setting it up for Steph.

Beryl Vertue.

DALEKMANIA

■ **STEVE C9** EMAIL

I just want to say how much I enjoyed your interview with Beryl Vertue in **DWM** 522. Nowadays we're all familiar with how our show is made, but having been a fan for over 40 years, these are the stories that I love the most – from the 'good old days' of the 1960s and 70s. From the Daleks to *Steptoe and Son*, these were the things I grew up with, so it was lovely to read about them from the perspective of a writers' agent. Once again you've made a soon-to-be 50-year-old very happy!

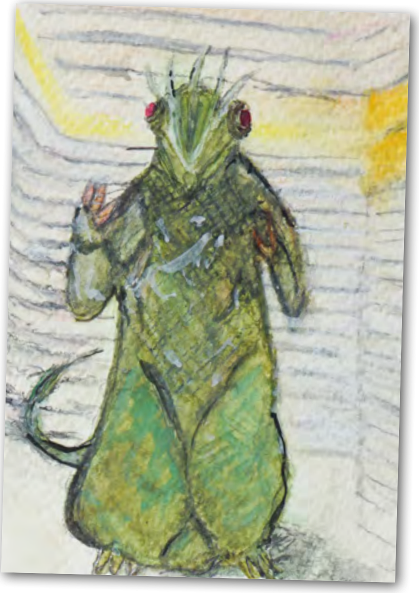
A pair of Aces! Sophie Aldred meets Andrew Eaton's daughter, Steph.

■ **TOBY JENNINGS** EMAIL

Issue 522 made it clear that writer Brad Ashton has never even seen an episode of *Doctor Who*. Despite this, I found his interview fascinating. It was so interesting to find out about the Associated London Scripts agency and the influence its writers had on the early years of the series. There can't be many people still around who have such vivid memories of working with Dalek creator Terry Nation in the early 1960s. Both Brad and his former boss Beryl Vertue have a wealth of great stories.

■ **STEWART BOX**
GREAT WALTHAM

I really thought we'd discovered everything there was to know about 1960s Dalekmania but you proved me wrong! The interview with Beryl Vertue was probably my favourite part of the magazine, as I had no idea this amazing lady had such an important role to play behind the scenes. Another highlight was the conversation with Brad Ashton. I don't own a copy ►


▲ ***The Leisure Hive*** **by Jake Summer.**

WHO TUBE

This month's picks of *Who*-related videos…

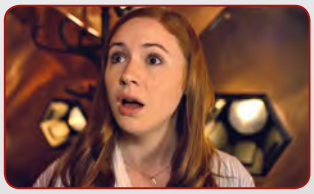
RadioTimes.com

■ Steven Moffat shares his tips for new boss Chris Chibnall and reflects on his time as the showrunner of *Doctor Who.* Go to: **tinyurl.com/MoffatChat**

CHRISTOPHER ECCLESTON ON THE NEW DOCTOR

■ Christopher Eccleston gives his opinions on Jodie Whittaker taking over as the Thirteenth Doctor. Go to: **tinyurl.com/ChrisJodie**

■ Interviewed on *Late Night with Seth Meyers*, the Eleventh Doctor Matt Smith discusses *Doctor Who*'s devoted fan base. Go to: **tinyurl.com/MattReflects**



■ Here's a compilation of every character's reaction to seeing the TARDIS since *Doctor Who* returned in 2005. Go to: **tinyurl.com/TardisReactions**

■ A video David and Georgia Tennant made when they heard that former *Doctor Who* script editor Gary Russell was leaving for Australia. Go to: **tinyurl.com/TennantVideo**

Galaxy Forum

WE ALSO HEARD FROM

Get in touch with us via Twitter...

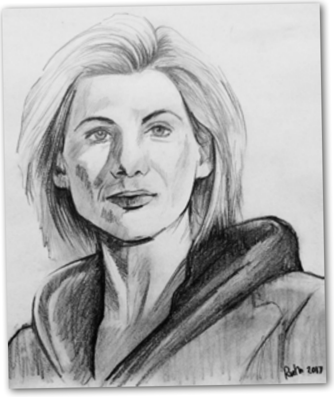
@JH_Barron Issue 522 of **DWM** is highly recommended. Fantastic articles about the early years of Dalekmania. What a treat!
@eraseresk Excellent Beryl Vertue piece in **DWM** 522. **DWM** is always at its best when it's not just about *Doctor Who* but the history and evolution of British TV itself (and the crucial role *Who* has played in that evolution). Top notch!
@KeziaRose How *gorgeous* is the feature on Terry Nation's Dalek work in **DWM** 522?!
@phil_creighton Lovely interview in **DWM** 522 with Susan Calman. I'm looking forward to reading *The Day She Saved The Doctor* now.
@DavidPuckridge Really enjoyed Christel Dee's cosplay tips in **DWM** 522 – obviously I'm too useless at crafts to ever attempt it, but it's wonderful to see!

The 15th Cyber Legion charity cosplay group, organised by Nathan Smith, at the National Space Centre in Leicester. The photo was taken by Dan Wray during the Science of the Time Lords exhibition, in a control room built by Kevin Chapman.

◄ of 1966's *The Dalek Outer Space Book*, but I'm going to try to find a copy at an affordable price. I got the sense that Brad probably has a lot more to say about his long career than you were able to squeeze in to four pages. Now everyone knows who he is, I hope he'll be making some appearances at conventions or other *Doctor Who* events.

■ **ANDY SCOURFIELD**
DARLINGTON
As much as I enjoy reading every issue of **DWM**, sometimes it's the rare pictures that make the biggest impression on me. My favourite picture in the last issue was the shot of Tony Hancock and his brother Roger, which appeared as part of the Beryl Vertue interview. Roger was Terry Nation's agent for a long time, and he's someone whose name has often appeared in **DWM** over the years. How wonderful to finally see what he looked like!

▼ A portrait of the Doctor by Ruth Mellor.



■ **DAVID NUTTALL** EMAIL
I think the format of **DWM** must be almost as flexible as that of our favourite television series. In issue 521 we had an interview with the new Doctor and then, just one issue later, you jump back in time to 1963! I found the Beryl Vertue interview fascinating, but I have a query. I'm sure I've read elsewhere that the majority of *Doctor Who*'s early writers were represented by Beryl's Associated London Scripts. Why wasn't this mentioned?

Deborah Watling as Victoria.

Hi David. You could be right, but the records are sketchy from 1963 onwards and we're always loathe to make definitive statements about anything unless we're absolutely sure. Aside from the names we mentioned in issue 522, we've been able to establish that William Emms (who wrote the 1965 story *Galaxy 4*) was also part of ALS. We suspect other Hartnell-era writers were too, but we need to see some evidence.

Elsewhere in issue 522 was the news that the 1967-68 Second Doctor story *The Enemy of the World* is being released as a Special Edition DVD…

SPECIAL ENEMY

■ **LLOYD PETERSON**
NEW JERSEY, USA
Inspired by the release of the animated *The Power of the Daleks* on 5 November 2016, I've continued watching episodes on their 50th anniversary dates. I am experiencing waiting a week for each story's cliffhanger to be resolved the following Saturday. This is also giving me time to watch it again with the audio commentary and production notes before the next episode.

I finished *The Enemy of the World* a few weeks ago, disappointed that this DVD had absolutely no extras to fill the intervening weekdays. I was therefore quite thrilled to see your article in **DWM** 522 about the new Special Edition release. It'll be too late for my anti-binge-watching, but it'll great to have all the extras!

■ **SIMON DARLEY** (43)
DONCASTER
I'm looking forward to *The Enemy of the World* Special Edition – and about time, too! In the future, if there's a Special Edition release of *The Web of Fear* with a newly animated Episode Three then I hope they will include the Episode One commentary with the much-missed Deborah Watling from the *Lost in Time* release. Come to think of it, *The Underwater Menace* could benefit from the animated treatment as well...

Turn to page 76 for an exclusive preview of the new DVD. And finally, as recording of the 2018 series continues, the TARDIS has been spotted…

JODIE IN SHEFFIELD

SAM HOLROYD HUDDERSFIELD
When I woke up on the morning of Tuesday 13 February I didn't expect to see the TARDIS on a Yorkshire street in real life, I didn't expect to watch some scenes being filmed and I certainly didn't expect to meet the Thirteenth Doctor herself, Jodie Whittaker. But when I heard rumours that *Doctor Who* was being recorded in Sheffield, after my lecture I made my way down to where the action was apparently taking place.

Jodie, Bradley Walsh, Mandip Gill and Tosin Cole were all there, recording scenes throughout the day. They were all very pleasant and looked to be having so much fun – despite the pouring rain!

Jodie took the time to meet some fans and I was lucky enough to get a picture with her. A lot of people were eager to see her and she made sure she spoke to everyone. It was a pleasure to see how down to earth she is.

If the little that I saw is anything to go by, *Doctor Who* is currently in the safe hands of some very genuine and talented people.

That's all for now – keep sending in your emails, letters and artwork! **DWM**

Sculptures of the First and Twelfth Doctors by James O'Neill. ▼

Jodie Whittaker poses for a selfie with Sam Holroyd.

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THE
DWM
INTERVIEW

New Adventures in Space and Time

Matt Strevens is working alongside Chris Chibnall to bring Series 11 to the screen. Although he's the show's new executive producer, this isn't the first time Matt has worked on *Doctor Who*...

INTERVIEW BY **MARCUS HEARN**

Matt Strevens is looking very dapper. "There you go," he says, whipping open his suit jacket to reveal the designer label inside. "Well," he adds with a self-deprecating laugh, "you've got to make an effort, haven't you?"

Matt is in Liverpool with his fellow executive producer Chris Chibnall and co-executive producer Sam Hoyle, promoting *Doctor Who* at the lavish Showcase event hosted by BBC Worldwide. There is a palpable air of anticipation among the overseas broadcasters who have gathered to learn more about Series 11. Although this is Matt's first public engagement as executive producer, he's had quite a while to get used to the scrutiny the show receives. "I knew *Doctor Who* was a phenomenon, but now we've got a new

Doctor coming in the attention is huge,” he says. “I’ve come to realise the sheer scale of the operation, and how much the show is loved. I don’t want to sound stuffy, but *Doctor Who* is an institution. There’s a whole world surrounding the series, both present and past. The biggest revelation for me was the sheer scope of that – you need a production hat, an administrative hat, a branding hat… I feel like a crazy milliner at times!”

Matt’s personal history with *Doctor Who* goes way back to his childhood. “I’ve got very vague memories of watching Jon Pertwee,” he says, “but my first formulated memory of the show is watching the regeneration from Pertwee to Tom Baker. And then, as far as I remember it, Tom jumps out from the TARDIS and he’s wearing lots of different costumes. One of them’s a Pierrot… is that right? When was the regeneration… 1974?”

Yup, I tell him, explaining that he’s recalling the events of Tom’s debut story *Robot*. “Okay, so I would have been six years old. That’s when I really started engaging with it properly.”

Matt’s come a long way from being a childhood fan of the series to executive-producing the next chapter in its history. “I’ve done lots of things in my life,” he says, chuckling. “I did my original degree in English and Drama. I spent 20 years in the theatre, on and off, and I was a junior literary agent for a short while.”

At one point, he seriously considered an entirely different career. “I’d been at the National Theatre for three years, doing the backstage tours and working on the information desk, when I started wondering what to do next. Quite a few mates were teachers, so I went back to uni to do a PGCE [Postgraduate Certificate in Education]. I got the qualification in primary education, and I had a really nice time, but when I came out of it I realised that at that point it wasn’t the right career for me, so I went back to the theatre.”

“You need a production hat, an administrative hat, a branding hat… I feel like a crazy milliner at times!”

What made him decide against teaching? “Do you know what, I realised I wasn’t doing it for the right reasons. It was something I did at a point where I didn’t know what I wanted, so I thought it would be a good skill to have. But after a while I realised that teaching is an absolute vocation, not just a job, and that I still had other things I wanted to pursue; I still had a love for the theatre and a nascent interest in television, although I hadn’t yet formulated how I would ever work in it. So I thought that if I didn’t go back and try to do other things then I’d never do it.”

Matt’s first job in television was as a script editor on *EastEnders* in 2004. The series has a notoriously gruelling schedule, but he says this provided him with valuable experience. “When it comes to script-editing continuing drama, the great thing is the churn and the turnover. There’s so much story to work through. *EastEnders* was a great starting point, and then [ITV police drama] *The Bill* was fantastic because I had hour-long episodes to play with and quite lot of diverse, multi-stranded storytelling. Each hour of *The Bill* packed in a lot of story – up to four strands running at any one time.

“I learned a hell of a lot about narrative structure for television,” he says, reflecting on his formative years in the industry. “To get a script good, to get a script *right*, involves a lot of work. I also learned to respect the writer’s voice. I tried to get to the nub of what the writer wanted to say, to enable them to tell their stories within the tone and the grammar of the show.”

Matt’s career as a producer began with *The Bill* in 2009, and continued with the series *Raw* (2010) and *Skins* (2011). At around the time he was producing *Misfits* (2012), Mark Gatiss was working on a script dramatising some of the key events in William Hartnell’s tenure as the original Doctor. This would turn into the project that gave Matt his first taste of working on *Doctor Who*. ►

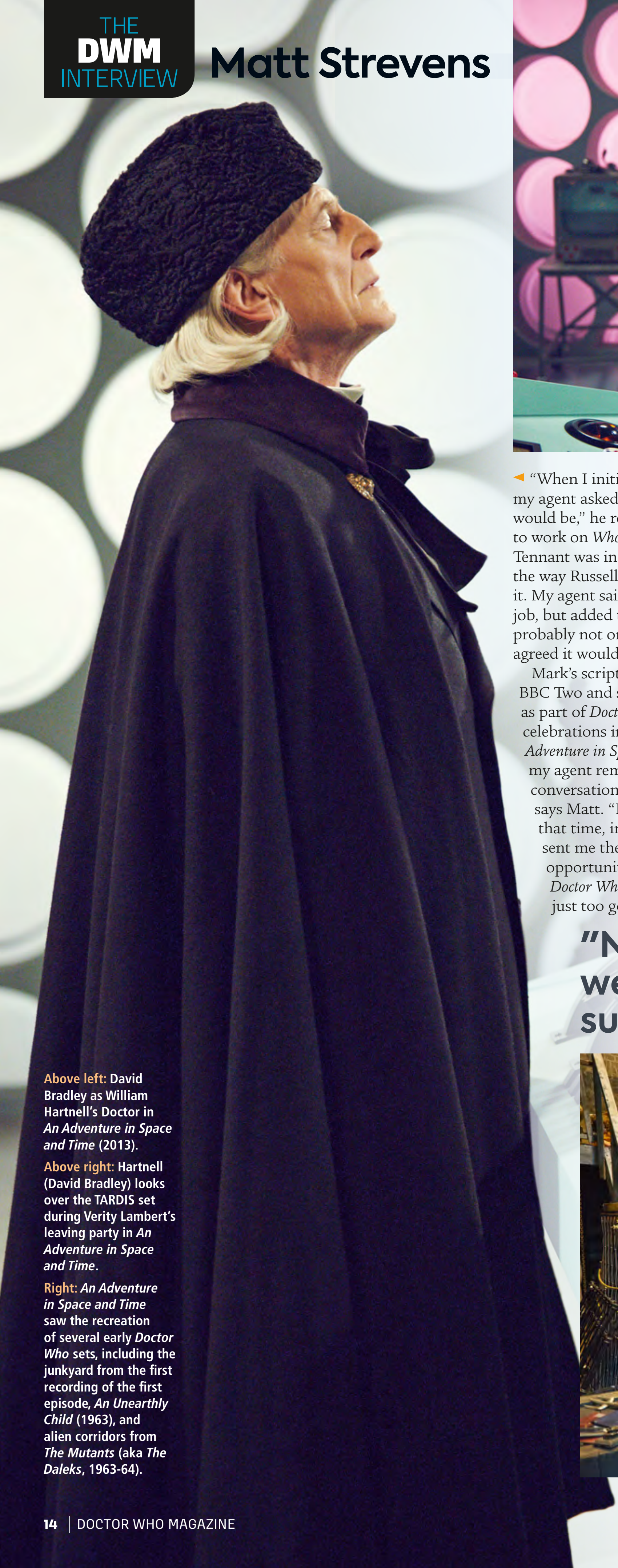
Opposite page: A glimpse of the new Doctor (Jodie Whittaker) in the atmospheric promotional image released on Tuesday 20 February.

Top: The newly regenerated Doctor (Tom Baker) tries on some outlandish costumes in Part One of *Robot* (1974-75).

Above: Matt Strevens, *Doctor Who*’s new executive producer.

Left: Franky (Dakota Blue Richards) in the 2011 series of *Skins*.

Matt Strevens



"When I initially became a producer, my agent asked me what my ideal show would be," he recalls. "I told him I'd love to work on *Who*. This was when David Tennant was in full swing – I just adored the way Russell [T Davies] had reinvented it. My agent said it would be a great job, but added that it was difficult and probably not one for a first-timer! But we agreed it would be good to work towards."

Mark's script was commissioned by BBC Two and scheduled for broadcast as part of *Doctor Who*'s 50th anniversary celebrations in 2013. "When *An Adventure in Space and Time* came up my agent remembered our *Doctor Who* conversation and put me forward," says Matt. "I'd done a few shows by that time, including *Misfits*. So they sent me the script and I thought the opportunity to work on the story of *Doctor Who*'s 'genesis', if you like, was just too good to miss."

Development of *An Adventure in Space and Time* was initially overseen by the then-executive producers of *Doctor Who*. "I went along to a meeting with Caroline [Skinner] and Mark, which was a great thrill. I'd been a fan of Mark for ages and he didn't disappoint – he was lovely and funny, a class act. We got on very well and they gave me the job."

One of the biggest challenges in pre-production was condensing and streamlining the sometimes complex story of *Doctor Who*'s creation for a general audience, while retaining an authenticity that would meet the approval of fans. "I think that was hardest for Mark," says Matt. "He's an absolute aficionado, but he knew we'd need dramatic licence. We all know that *Doctor Who* was created by a sort of grand committee, but for narrative clarity – and to create character focus to the story – we had to conflate the many into the few. There were a lot

"No one's irreplaceable; we have our moments in the sun, and then life changes."

Above left: David Bradley as William Hartnell's Doctor in *An Adventure in Space and Time* (2013).

Above right: Hartnell (David Bradley) looks over the TARDIS set during Verity Lambert's leaving party in *An Adventure in Space and Time*.

Right: *An Adventure in Space and Time* saw the recreation of several early *Doctor Who* sets, including the junkyard from the first recording of the first episode, *An Unearthly Child* (1963), and alien corridors from *The Mutants* (aka *The Daleks*, 1963-64).

of lovely incidents in Mark's original script that we had to cut for reasons of time. I think that sort of thing is much more difficult when you've got such a passion for the story, but he did a wonderful job in honing it down.

"We wanted to create something that spoke to you, even if you weren't a *Doctor Who* fan," he explains. "In some ways David Bradley's portrayal of William Hartnell becomes a story about a man's journey, a man's life... a story about the fact that we all have our time. If they hadn't come up with the idea of regeneration then we wouldn't have the show we have today, but the pain of getting Hartnell to that point is one of the most beautiful aspects of the drama. No one's irreplaceable; we have our moments in the sun, and then life changes. An understanding of that is part of the human condition. To marry that emotional, moving narrative with a story about the setting up of a sci-fi show was a deft touch by Mark, and David performed it brilliantly."

The interior scenes were recorded at Merton Studios in Wimbledon, which Matt knew well from his years working on *The Bill*. "The most magical moment was walking into the studio where we'd recreated the TARDIS and junkyard sets from the first episode. All my Christmases had come at once – not only had I produced a drama about *Doctor Who*, but in a weird way I'd recreated some of the original episodes. I got to meet Carole Ann Ford and William Russell, who'd been in the original series, and watched them watch their counterparts filming."

In November 2013 *An Adventure in Space and Time* won instant acclaim as one of the highlights of the anniversary year. "I had the most wonderful time on it," says Matt with obvious pride. "It was a tough gig, partly because we had a very small budget for a period drama, but we did our best to make it look gorgeous. We had a great director, Terry McDonough, who shot it beautifully, and the cast were absolutely lovely. It was a privilege to produce it. One of the highlights of my career."

Matt moved on to the 2014 season of *Silk*, *Cucumber* (2015) and then *Capital* (2015). In spring 2016 *Doctor Who* returned to his life when he heard from his old friend Chris Chibnall. "We'd known each other for years," he says. "I'd worked as a script editor on one series of [BBC comedy drama] *Born and Bred* that Chris was planning in advance of a commission. That didn't get made in the end, but we'd stayed in touch. Chris and I went out for dinner one night and just chatted about what we were up to. Chris had just started early conversations about *Doctor Who* and I asked him how ▶

GHOSTS OF TELEVISION CENTRE

Some of the key locations for *An Adventure in Space and Time* were shot at the BBC's Television Centre, which had been home to many episodes of *Doctor Who* from the 1960s through to the 80s. "In fact we were the very last drama to film there," says Matt. "We didn't make anything in the studios themselves, but we filmed in the old offices and corridors. They were empty, so we were allowed to restore them to something like their 1960s glory."

Matt has vivid memories of being at Television Centre on the first day of production. "We started with a long shot of David Bradley dressed as William Hartnell's Doctor. He was backlit, walking down a corridor at TVC. I was standing next to Waris Hussein, who had of course directed the first episode of *Doctor Who* back in 1963. As I looked over to him I could see how visibly moved he was. I guess we were bringing the ghosts of his past back. That was a very special moment."

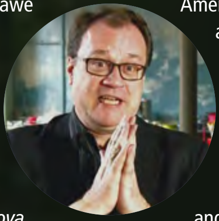
Top left: Verity Lambert (Jessica Raine) oversees production of *Doctor Who* in *An Adventure in Space and Time*.

Above: Waris Hussein, director of the very first *Doctor Who* story, *100,000 BC* (aka *An Unearthly Child*, 1963).
Photo © Helen Solomon.

Left: Carole Ann Ford (played by Claudia Grant), Jacqueline Hill (Jemma Powell) and William Russell (Jamie Glover) toast the success of *Doctor Who* at Television Centre in *An Adventure in Space and Time*.

SHOWRUNNING

In 2015 Matt produced Channel 4's *Cucumber*, which was created and written by former *Doctor Who* showrunner Russell T Davies. "I was in awe of Russell," says Matt. "Such a huge fan, not only from *Doctor Who* but going all the way back to *Queer as Folk* [1999-2000], *Bob and Rose* (2001), *The Second Coming* [2003] and *Casanova* [2005]. Working with him was not a disappointment. When you received a first script from Russell it arrived fully formed. As soon as you read it you got it – the characters, the voice, the setting, the tone... It's all there, straight away. Russell works like an American showrunner; he's a great producer, as well as a brilliant writer. He was across every part of *Cucumber* and knew exactly what he wanted from it. But he was also incredibly collaborative and allowed people to do their best work. We had a great laugh, and I learned a lot about being a producer from working with him."



Above left: Henry Best (played by Vincent Franklin) in Russell T Davies' *Cucumber* (2015).

Above right: Writer Russell T Davies.

Right: Jodie Whittaker as the Thirteenth Doctor.

◄ it was going. I was really enthused about his plans and ideas. Soon after that the BBC called my agent and asked if I'd be interested in the possibility of joining Chris as the executive producer."

And exactly how long did Matt spend thinking about the offer before he said yes? "Not too long!" he says with a grin, before admitting that he initially found it a daunting prospect. "You realise you're a custodian on something like *Doctor Who* and you don't want to mess it up. But then again, what you also have to do when you try to make good TV is step away from the iconic nature of the show. You have to approach it in the way you would any drama – you try to do the best you can to make a great television show that people will want to watch.

"So once I demystified it for myself, and took the scare factor away a bit, well, obviously I jumped at the chance."

What does Chris look to Matt for in their partnership? "Along with other members of the amazing team and the brilliant Sam, I hope I'm a sounding board for his ideas and story thoughts," he says. "Also another pair of eyes, with his, across all aspects of the production. I'm there to manage all the demands on his time and cover some of those demands for him. It's a huge job being the showrunner on *Doctor Who* – you're not just the lead writer, you're across every facet of the show and every aspect of the brand.

"Chris is very generous and I feel very much that it's a partnership, but he is the creative lead and he has such a great vision for the show. I'm here to help empower that vision."

Many of the people who have made *Doctor Who* in recent years have had a unique emotional connection to the series that predates their professional involvement. Does Matt think that special relationship is a benefit or a potential hindrance to an executive producer? "I'm not in any way in the same league as Chris, Russell [T Davies] or Steven [Moffat] in terms of my knowledge, but I *do* love the show and I have my favourite episodes. That brings pressures, because you do feel – quite rightly – that fans have expectations."

Along with Chris, Matt certainly shares some of his values with the fans and other dedicated viewers. "Normally, when you set up a new series you're afforded some anonymity until it goes out," he says. "You can just get on with making it. But with *Doctor Who*, everybody is focused on it and we're under a spotlight. In a way, I think our job is to protect the audience and the fans. I genuinely believe that audiences want to come to the show and be surprised – I don't think they want all the secrets out there. We're trying to retain the mystery and keep the magic of discovery intact for them."

Not everything is under wraps, however – as well as featuring the series' new logo, the cover of this issue of **Doctor Who Magazine** features a previously unseen shot of the Thirteenth Doctor's TARDIS. The prop has certainly proved a popular photo opportunity for the visitors to the Showcase event in Liverpool. "It's a thrill to be standing next to a new TARDIS," says Matt. "It's just another one of those surreal moments in this amazing job. You get to ask for a new TARDIS and cast a new Doctor – the childhood me could never have imagined it."

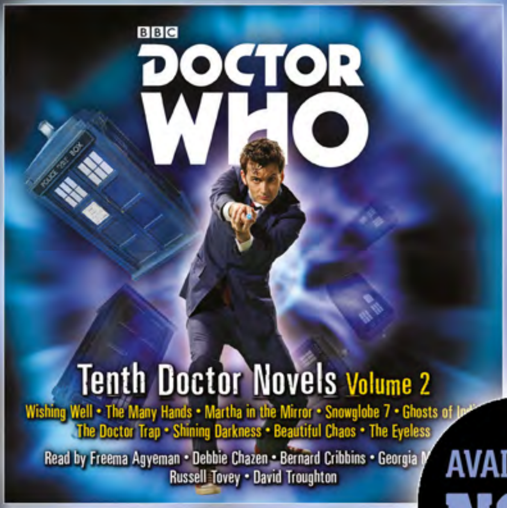
Matt will soon be heading back to Cardiff to resume work on Series 11, and the TARDIS won't be far behind. "Between now and transmission we're busy making the show," he says. "Obviously Chris has had experience of writing *Doctor Who*, but we're both new at making it. Every day we discover something new."

Before Matt heads off there's time to ask one more question – what's the most unexpected problem the new series has presented? He smiles before offering a diplomatic response. "There have been all the usual challenges but we're feeling happy about the process. It's a big old beast, but the production team, cast and crew are amazing and inspiring and we're keeping on keeping on. It's all good!"

Some secrets will clearly have to wait a little longer. The magic, and the mystery, remain intact. **DWM**

BBC

Allons y!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THE
DWM
INTERVIEW

Above: "Missy's off doing other things," says Michelle Gomez.

Hey Missy!

Eight months since Missy's demise in *The Doctor Falls*, Michelle Gomez is back voicing the character for a new game. "It's going to be really hard to shake this one off," she says...

INTERVIEW BY **CHRIS DRING**

Who in their right mind is going to go under the mistletoe with Missy?"

We were just asking Michelle Gomez whether she was disappointed not to be part of the 2017 *Doctor Who* Christmas Special, *Twice Upon a Time*. It was Peter Capaldi's grand goodbye, featuring all his past companions, a returning villain and even two of the show's writers (Mark Gatiss and Toby Whithouse) for good measure. Yet Missy, having been seemingly killed during the previous episode, was nowhere to be seen.

"I went to a screening [of the Christmas Special], and it was just so romantic and beautiful," says Michelle. "But Missy's off doing other things for a minute. God knows what."

Presumably still lying on the floor of that colony ship from *The Doctor Falls*, where she was left unable to regenerate after being shot by her former self. It was a suitably poetic ending for the character, who had spent much of the series trying to move on from her villainous past, only for that past to physically manifest itself (in the form of John Simm's Master) and refuse to let her go.

"I love the use of the word poetic, because there was such melancholy to it as well," Michelle recalls.

"I got to play a lot of different colours with Missy. From the very beginning, I didn't want her just to be evil. I think Missy's success is that she was actually a lot of fun, and people delighted in her... how shall I say it, misbehaving? I never just wanted to play that one good and bad thing that you can have with the Doctor and the Master. By the time we got to our third series, the lines were really blurred as to who was really good and who was evil. Who had the upper hand? And who had the moral last word? The characters sort of merged in a way that made it a lot more interesting to play and, hopefully, to watch. The Doctor is always plagued by the notions of what is right and wrong, and what I was given to do was really to challenge the Doctor's idea of goodness. That sort of made it a lot more psychologically complex.

"And also frustrating for both the Doctor and the Master in the end. Because there was this notion that, once upon a time, they were great friends. And that friendship just got broken. But you could still tell that they had that. Especially with the energy between the way Peter and I played it."

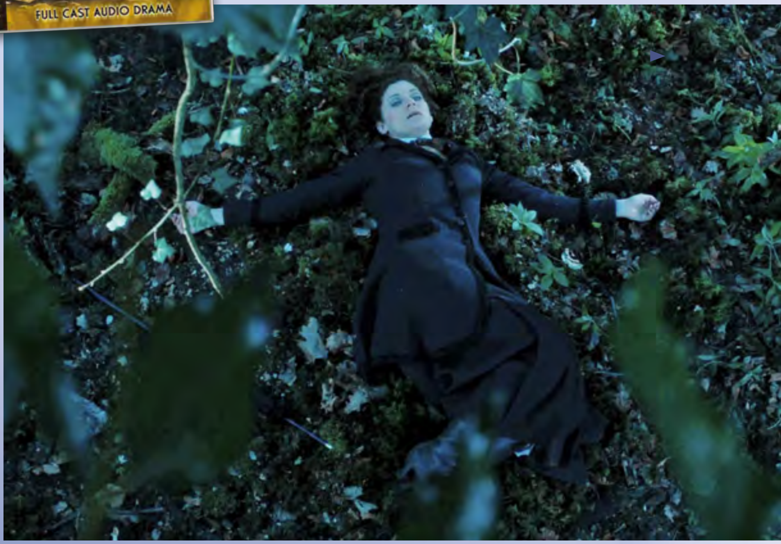
Michelle is speaking to **Doctor Who Magazine** from a recording studio where she has once again reprised the role of Missy, barely eight months since we saw her laugh her last. This time she's providing vocal work for the upcoming PC and smartphone game *Doctor Who Infinity*.

Did she expect to be back so soon? "I think it's going to be really hard to shake this one off. Missy has made quite a big impact on me, and hopefully on the

Opposite page and below left: Michelle as Missy, incarcerated in the Doctor's vault in *The Lie of the Land* (2017).

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
Sylvester McCoy
VALHALLA
by Marc Platt
featuring Michelle Gomez, Philip Jackson and Susannah York
FULL CAST AUDIO DRAMA
BIG FINISH

Below right: Michelle joined Sylvester McCoy in the Big Finish audio *Valhalla*, released in June 2007.



Bottom right: Missy becomes a victim of her former self in *The Doctor Falls* (2017).

fans as well. She was such a great fit. Even though, for now, she has been laid to rest. I don't think she's ever going to be that far away. I loved playing this character so much, and it was really sad to see her go. But I think that in many different shapes and forms, she will be back. I can't really say much more than that. I have never had this response to anything else that I've done, and I'm really grateful for that."

From convention appearances to promoting the 'Dr Men' books (a mash-up of *Doctor Who* and the Mr Men), Michelle has embraced the opportunities that can exist once you leave the show. Surely the inevitable Big Finish audio dramas can't be far away?

"That would be amazing," Michelle enthuses. "One of the first *Doctor Who* things I ever did was a Big Finish. I think it was called *Valhalla* with Sylvester McCoy. That was a long time ago, but I love doing audio work."

> **"I loved playing this character so much, and it was really sad to see her go."**

Does that mean the door is truly closed on a TV return? In various interviews during the last series, Michelle talked about leaving the show with Peter and showrunner Steven Moffat. In trying to clarify that with **DWM** last year [issue 514], she said: "It's all about moving forward and embracing what's to come next – and that's exciting. Nothing lasts forever."

Now that some time has passed, and we've seen a new Doctor – albeit briefly – at the helm of the TARDIS, is Michelle more open to waltzing back onto our screens to torment a whole new regeneration?

"When we finished up last year, it's a strange thing... you're the Master to one particular Doctor, and it almost feels... wrong, in a way, to go and mess with another ►

Above: Missy helps the Doctor (Peter Capaldi) to escape from his shackles in *The Doctor Falls*. **Below inset:** Writer Steven Moffat introduced Missy to *Doctor Who*. **Below right:** Missy taunts the Doctor on the steps of St Paul's Cathedral in *Dark Water* (2014).

◄ Doctor's mind," she says. "But I don't think it's beyond the realms of possibility. Yes, of course, I am – me, my Master and I – very loyal to the Peter Capaldi chapter. But I'm quite intrigued to see what would happen if there is a bit of a Missy-off with the new Doctor. That might be quite interesting."

And make no mistake, she's thrilled to see Jodie Whittaker take on the title role. "Oh my god, it's brilliant. It's so exciting. That girl is an amazing actress and is going to bring so much energy and spark. She's a wonderful choice. I very much look forward to seeing her."

In this issue of **DWM**, readers once again voted Missy as their favourite villain. It was an interesting award, because although Missy was her usual scary, unpredictable self, she actually spent much of the 2017 series trying to *help* the Doctor. She was certainly no out-and-out baddie.

"How wonderful," Michelle responds joyfully. "That's great. That means I really did do my job. There was a big question as to has she turned good? She'd turn in her grave at the very notion of goodness. That's what made her really dangerous. That's what makes anyone who is thoroughly evil very dangerous, because you forget to hate them for a minute, as you're enjoying them too much."

The idea of a not-entirely-evil Missy certainly raised a few eyebrows. Her choice to kill her past and stand beside the Doctor may well be one of the most surprising decisions the character has made in his/her 46-year history.

Michelle was equally surprised – something that would have been evident to anyone taking part in the readthrough to last year's *World Enough and Time/The Doctor Falls* two-parter. As she told **DWM** last year, she hadn't read the script in advance, leading to a few hours that were "the most thrilling of my professional career".

Laughing away, she says, "When I was sitting in the readthrough and John Simm walks in I was like, 'Huh. That's weird. What's he doing here?' Then it quickly became obvious."

Not all performers are comfortable when a writer makes bold changes to their characters. Mark Hamill was famously sceptical of how Luke Skywalker had changed from eternal optimist to bitter hermit in the most recent *Star Wars* movie. Were there any moments during the last series when Michelle felt the urge to give Steven Moffat a call, just to check he was sure that he wanted Missy to cry so much?

"No, no, noooo," she says. "There's no way you're going to tinker with a Moffat script. Because there is no need to. I bow down in the face of the Moffat brain and how it works. How does it work? No one knows. He just produces such incredible

THE GLASGOW CONNECTION

Find an interview with Michelle Gomez, and you'll find an actress full of admiration for her friend, and on-screen nemesis, Peter Capaldi.

"I don't think you can get better than him," she told *What's On TV*. While *Radio Times* got: "He's one of the best Doctors we've ever had."

The sparring between the two has certainly made for some of the best moments from the last three-and-a-half years of *Doctor Who*. "Peter and I come from the same city; we're both from Glasgow," says Michelle. "We have this real short-hand and a real ease and comfortability when we're working. So there was always that underlying cushion of friendship for us to springboard from. It made it that much more complicated to just be thoroughly evil, or just be thoroughly good, when we actually quite liked each other. Not just in terms of the Doctor and the Master quite liking each other, but Peter and I quite like each other, too. So it made for a very… can I use the word 'real' when we're talking about *Doctor Who*? [*Laughs*] It did. It made it a lot more real, and it was wonderful for Steven Moffat to pick up on that and run with it."

Is this entirely down to the Glaswegian connection? "Well, we both also have the same profile," she jokes. "There's definitely a lot of nose going on, for both of us. People have said, and I tend to agree, that we have this granite-type thing going on with our features. We somehow look like we might be related. I feel like he's a distant cousin, although his ancestry is Italian and mine is Portuguese. So I don't know how that works.

"We're both of a similar age, I suppose, although *I am a little younger*. When you're both from the same place, you have… I dunno… the same sense of humour, I suppose. And there's nothing like the Glaswegian sense of humour, so that clicked immediately. Steven is also from Glasgow. It was all on the page… there was an ease there, because Steven really wrote to our strengths."

writing and has created a brilliant vehicle for me. So I wouldn't dare."

Michelle has fond memories of the 2017 series. She enjoyed the "tach off" she had with John Simm. "He is brilliant," she says. "Obviously a little hairier than I am, but not by much." And she also found her eclectic co-stars invigorating to play against.

"Because we're all so different, everybody really had their spot and could just relax into it," she explains. "Everybody brought the best out of each other, and it was some of the most fun I've had off camera, as well as on camera. Matt Lucas is one of the funniest men I've ever met, and Pearl [Mackie] has a great energy. She's like Tigger. And of course, Peter is just a wonderful, amazing gent – I couldn't have wished for a better Doctor to play opposite. All of the energies worked really well together, and we all just fired off each other. It felt kind of exciting on the day."

Perhaps it's no wonder Michelle has embraced her *Doctor Who* afterlife so enthusiastically. When you're having this much fun, and the fans are in love with the character, why would you stop?

Laughing, she says, "Well sometimes [the fans love me], but mostly I seem to put the fear of god into 12-year-old boys, who will run away."

She concludes, "Missy has built this incredible fandom that I didn't expect to have, which has been wonderful. It's the show with the most global reach that I have ever done, as well. To be in a show that has been running for more than 50 years, and is watched lovingly worldwide, that has made a difference. And I got to be in one of my favourite TV shows ever.

"I had my nephew sitting in here while I recorded this session [for *Doctor Who Infinity*], and he was like me. It's just mind-blowing that I'm even part of *Doctor Who*. It's a dream for me. It has been a delight from start to finish." **DWM**

Our preview of *Doctor Who Infinity* will appear in the next issue.

Above: Nardole (Matt Lucas), Bill (Pearl Mackie) and the Doctor (Peter Capaldi) arrive back at the TARDIS to find Missy at the controls in *Empress of Mars* (2017).

Below: John Simm as the Master with Michelle on set for *The Doctor Falls*.

> **"Everybody brought the best out of each other, and it was some of the most fun I've had off camera."**

OUT OF THE TARDIS

Dan Starkey

Doctor Who Magazine's TARDIS tin is back! The tin contains 120 tantalising, taxing and trivial questions. Each interviewee must answer a random selection…

INTERVIEW BY **EMILY COOK**

Dan Starkey makes his way towards **DWM** through a crowd of bustling commuters at London's St Pancras Station. We're used to seeing him clad in Sontaran battle armour, but today Commander Strax is nowhere in sight. Instead, through a series of unusual questions, we're getting to know the man behind the prosthetics.

We head for one of the station's little cafes and order some coffee before getting down to business. As a life-long *Doctor Who* fan, Dan smiles when he sees our TARDIS tin. He gives it a good shake to mix up its contents, then pulls out his first question…

What is the first thing you do in the morning?

I usually put on Radio 4. Then I tend to get angry quite quickly so I have to turn it off. I sadly probably reach for my phone or my iPad. Also, I've got a notepad next to my bed and I write stuff for about 20 minutes. ***What sort of stuff?*** Just my thoughts. It's a way of ungumming my brain. It wakes me up quite nicely. Then I'm up and raring to go.

What's the best party you've ever been to?

Parties when I was a kid when you'd get cake. ***And jelly and ice cream?*** That sort of thing, yeah. It was undiluted fun. That's when I could get on with parties. I remember my eighth birthday party, we all watched *The Trial of a Time Lord* Part Four (1986). It was our breather after a lot of sugar had been consumed. It was very exciting. ***Did all your friends enjoy it?*** Some liked it more than others. Some were like, "I don't watch *Doctor Who*, it's rubbish." But by the end of it they'd shut up and watched it so it was fine.

Do you have any phobias?

I'm not particularly fond of heights. I used to have a proper phobia of needles, but I've got over that. ***How did you manage to conquer your fear?*** I had to have loads of injections for something, so I got used to it. As long as I can't see it and I know it's coming, it's fine. Luckily I'm not claustrophobic, having done prosthetics. The only time I've had a slightly claustrophobic reaction was in *The Sarah Jane Adventures* when I played a character called Plark [*The Man Who Never Was*, 2011]. I was inside the costume and could only see out of these two 20-pence-piece-sized nostril holes. There was a couple of centimetres space between my face and the front of the mask – that made me feel claustrophobic. If it's on your face, it's fine; but if it's something very close to your face, that's different. I talked to myself for about ten minutes to calm myself down and then I was fine.

Are you superstitious?

I find myself saluting magpies and I try not to walk under ladders, although that's usually because I don't want things to fall on me. But I think when you're an actor about to go out on stage, you find yourself getting into little rituals. Basically, "Last night went alright, so I'll do exactly what I did yesterday." It's like a test pilot; even if you know your plane is fine you still go through all the checks to make sure everything's okay. ***Can you share your rituals with us?*** I do a physical and a vocal warm up. And then on top of that, odd little things. For example, I was doing a thing at the proms the other year and one of the chaps presenting it was an ex-professional footballer. He noticed me shuffling the make-up desk to put it as it was yesterday and he said, "Oh you do that as well do you? I do that before going out for a match." I've never been a sportsman, but in both cases you're preparing yourself to go out and perform.

If you weren't doing your current job what would you be doing?

When I was a child I wanted to be a scientist because I watched *Doctor Who*. I'd still consider myself scientifically literate now. I've thought about being an academic. When I was at university, I did a Masters immediately after my BA. Both my BA and MPhil were in Anglo Saxon, Norse and Celtic. Because it's such a specific subject the obvious thing to do was go into further study. I considered doing a PhD, but halfway through my MPhil I realised that if I didn't have some kind of break I'd go mad.

> **When I was a child I wanted to be a scientist because I watched *Doctor Who*.**

Who's the cheesiest person you've ever worked with?

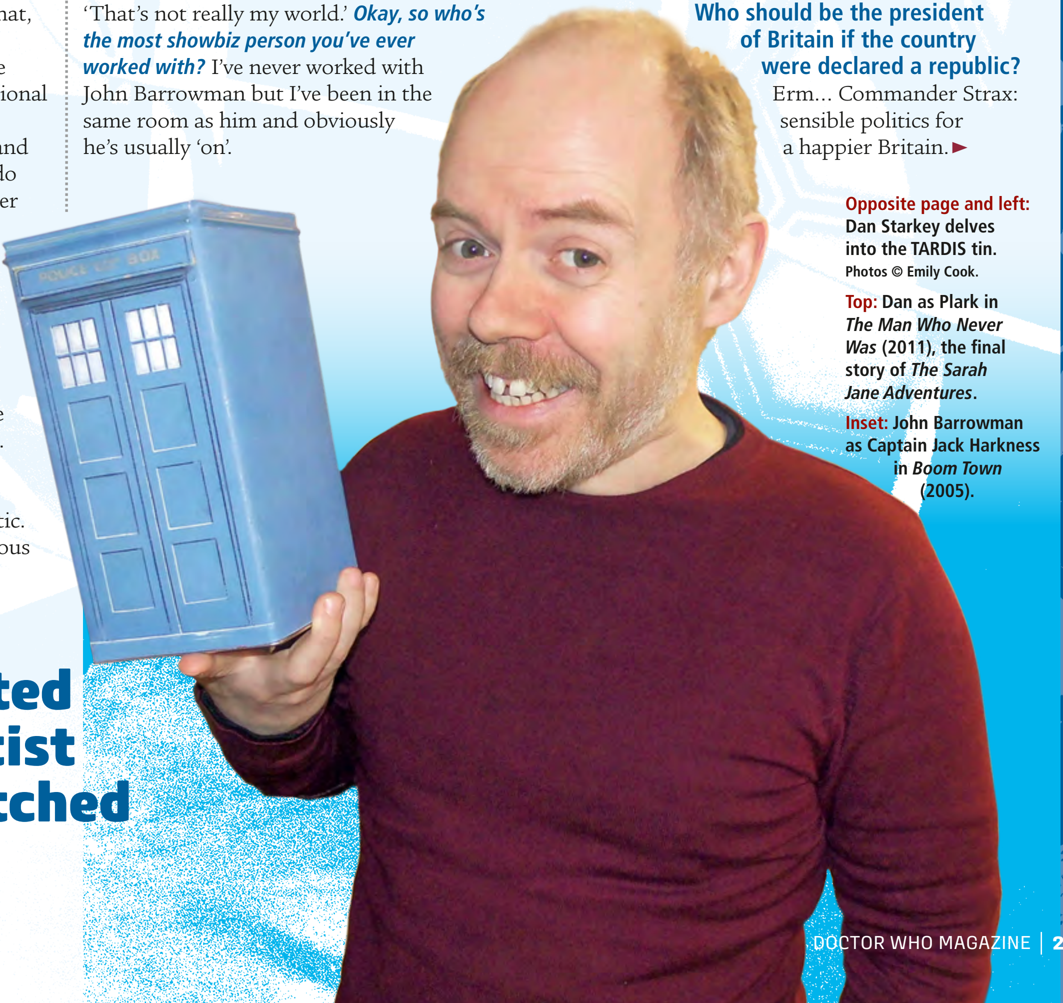
Oh gosh, that's a political question! You meet lots of very effusive people doing showbusiness. I did a musical the Christmas after I left drama school and that was proper razzmatazz musical theatre. I realised, 'That's not really my world.' ***Okay, so who's the most showbiz person you've ever worked with?*** I've never worked with John Barrowman but I've been in the same room as him and obviously he's usually 'on'.

What's your favourite meal?

A nice spicy curry or something like a meze. I'm vegetarian and lots of Indian and Eastern food is naturally vegetarian but also very tasty. I've never eaten meat. ***What, not ever?*** Once or twice by accident, but no – it's a medical thing. Veganism is becoming very popular at the moment but some of those people still clearly have a craving for meat. I never ate spicy chicken wings anyway so a piece of battered tofu doesn't seem particularly appetising to me.

Who should be the president of Britain if the country were declared a republic?

Erm… Commander Strax: sensible politics for a happier Britain. ►



Opposite page and left: Dan Starkey delves into the TARDIS tin.
Photos © Emily Cook.

Top: Dan as Plark in *The Man Who Never Was* (2011), the final story of *The Sarah Jane Adventures*.

Inset: John Barrowman as Captain Jack Harkness in *Boom Town* (2005).

Dan Starkey

◄ Strax knows what he likes, just don't get on the wrong side of him. President Strax!

What's the most recent DVD or Blu-ray that you've bought?

I bought something online, does that count? I bought the original series one and two of *Twin Peaks* on download so I've been rewatching that. I've got Netflix and there's quite a lot of archive stuff on there as well. ***What are you watching at the moment? Any recommendations?*** I'm enjoying *Star Trek: Discovery*. And *The Good Place*, I'm watching that as well.

When was the last time you had a taste in your mouth that you couldn't quite place?

Going into old houses. My mum's side of the family is from the Italian part of Switzerland and last year I went back to her village, to this old family house that hasn't been open for a while. You open the door and there's that sense of dust and must – something organic but metallic. It's quite a strong sense memory because I was going into a darkened room, so probably the taste of moth was amplified by that. ***That doesn't sound very appealing...*** Moth-flavoured crisps – don't they do those anymore?

Which classic film would you most like to have worked on?

I love Terry Gilliam's old films. One film I've watched more than any other is *Jabberwocky*, which was Terry Gilliam's first film. Annette Badland [Margaret Blaine in the 2005 series of *Doctor Who*] – who I've worked with lots of times – was in it. And things like *Time Bandits*. The frame is incredibly full; even if you're not watching the main performances, there's stuff happening in the background. That's terrific. I've heard Terry Gilliam is quite an interesting man to work with. What little I know about screen acting, I think I absorbed from watching his films.

> **I love Terry Gilliam's old films. One film I've watched more than any other is *Jabberwocky*.**

JABBERWOCKY
COLUMBIA PICTURES and MICHAEL WHITE present
JABBERWOCKY
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RODNEY BEWES · JOHN BIRD · BERNARD BRESSLAW
TERRY GILLIAM · NEIL INNES · TERRY JONES

Do you watch daytime TV?

Yeah sometimes, sadly. I try not to watch it too much but I do have it on when I'm pottering around doing stuff. I watch *Frasier* in the mornings – that's usually when I've come back from doing a bit of exercise and I'm having my breakfast. I used to watch *Ramsay's Kitchen Nightmares* with my old flatmate. It's not a great programme, but because we're both comedians we'd just sit there impersonating all these awful people, coming up with good ideas for characters.

What object would you save first if your house was on fire?

My Spanish guitar which I got for my 15th birthday. ***Do you still play it?*** Yeah, I twiddle around. I've had it for over half my life so there's quite a lot of sentimental attachment to it. I remember watching *Alien* for the first time when I was about 15 and having my guitar and twiddling around on it. I suppose the other thing would be... well photographs are all digital now, aren't they? Phone stuff is all on the cloud. Whereas something that's a physical object – like my guitar which has got a bit worn down from my playing it – is irreplaceable. So yes, I'd save my guitar.

Have you ever stolen anything?

I remember when I was about six years old being in the newsagents and picking up a packet

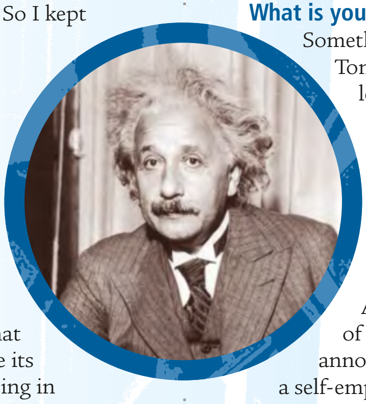
Left: Dan in his most famous *Doctor Who* role, as Strax the Sontaran.

Above right: The UK quad poster for Terry Gilliam's film *Jabberwocky* (1977).

of *Dune* stickers, from the David Lynch film. They tried to promote it like *Star Wars*, with colouring books and Panini sticker albums... and it really quite wasn't that kind of film. But I saw the stickers and thought, 'Oh that looks cool.' I picked it up and followed my dad to the checkout and he didn't notice. So I kept them. It was like contraband.

Do you like Daleks?

Yeah, there's something satisfying about Daleks. As a child I had a plastic Dalek which was about a foot high and when you pressed a button at the top it said about five Dalek phrases like: "You will obey." When I was a bit older I found out that you could unscrew and remove its voice box. I remember once being in the doctors' surgery and I'd put it in my mum's handbag. She moved her handbag and it went "EXTERMINATE!" She responded with weary bemusement: "Was this your doing?"



CD, download, vinyl or streaming?

I don't have a record player but I do like vinyl. There's something very satisfying about a record. I suppose, in theory, you can get similar quality with electronic media now, but there's something about the actual tangible physical object and the artwork that people just like.

Who's the nicest person you've ever worked with?

David Tennant's a very nice man. Peter Capaldi's great. And Matt Smith. All the Doctors have been very good in terms of, "This is my programme, welcome to my programme. We want you to be here."

Where would you most like to have a picnic?

A big volcanic plain in Iceland! I went to Iceland when I was a student and it's amazing. They have loads of bits in the Viking sagas where someone from a farmstead gets on his horse, rides 20 miles to another farmstead and then he kills another man with an axe. It's a place where people can go quietly mad. So I think there's something quite funny about having a picnic in this vast wasteland. A picnic on damp grass is not particularly pleasant, but if it's just tundra, it's fine. And you can wear a furry hat to keep yourself warm.

Which three people – alive or dead – would be your ideal dinner party guests?

Merlin, Rasputin, and Einstein. ***At your picnic in Iceland?*** Yeah! I think it would be an interesting meeting of different worlds.

What is your favourite pizza topping?

Something veggie and hot. Tomatoes and mushrooms with lots of chillies and jalapenos. Strong flavours!

In which one of the seven deadly sins do you indulge most often: anger, sloth, gluttony, avarice, envy, pride or lust?

Anger: definitely. I live most of my life in state of permanent annoyance. Sloth: yeah. Being a self-employed actor I'm guilty of that. Gluttony: yes. We just had a question about pizza, that sort of sets the tone. Avarice and envy: I'm probably guilty of those, but I think I'm okay. Pride: no. No self-respect. And lust: if only.

How would you like to be remembered?

With enormous respect, verging on fear. Parades in the streets; full state funeral; big banners; black rose petals strewn out; lines of mourners; laser shows; dry ice... the whole shebang!

Have you ever woken up not knowing where you are?

Frequently, yes. It's the nature of the job, especially when you're in digs. And with filming, especially doing *Doctor Who*, when you wake up a four o'clock in the morning going, "Where am I? What am I doing now? What's happening?"

Would you eat human flesh if your life depended on it?

[In the voice of Strax] Yes, with relish. I would feel it slip down my oesophagus and revel.

Apart from *Doctor Who*, which established TV show would you most like to be a part of?

I'm very lucky in that apart from Jeremy Dyson I've worked with all of the League of Gentlemen now. I was in *Inside No. 9* [with Reece Shearsmith and Steve Pemberton], and obviously I've worked with Mark Gatiss on *Doctor Who*, which is great. But I'd have loved to be in *The League of Gentlemen* when it came back at Christmas because it's just fantastic. It's one of my favourite series. When they do the next one in 25 years' time then put my name forward. **DWM**

Dan reads BBC Audio's *Doctor Who and the Krikkitmen*, a Fourth Doctor novelisation by James Goss based on a story by Douglas Adams. Available to buy on CD or download now.

Top left: Dan's ideal place for a picnic – the volcanic plains of Iceland!

Top right: The new Doctor (Peter Capaldi) meets Strax in *Deep Breath* (2014).

Inset: Albert Einstein, one of Dan's ideal dinner guests.

Left: Dan strikes a sinister pose with the help of his mobile phone.

Photo © Emily Cook.

DOCTOR · WHO™

LOGO-POLIS

PART ONE:

The Eccleston/Tennant Logo

What exactly goes in to creating a *Doctor Who* logo? We meet the designers responsible for one of the best-known examples.

FEATURE BY **GRAHAM KIBBLE-WHITE**

Shocking revelation. The typeface specially designed for the *Doctor Who* logo – as seen on screen from 2005 to the first day of 2010 – was never given an official name. “We just knew it as ‘The *Doctor Who* brand font’,” admits Louise Hillam.

Louise works in the Graphic Design team at BBC Wales. And it was she, along with Hywel Roberts and Alison Jenkins, who created that logo. Still based in Cardiff, they’re part of a group of 11 who, as team leader Louise tells **Doctor Who Magazine**, are “responsible for the creation and origination of varying graphic material, from brand, titles, motion and print, to visual effects and related services, across all genres, networks and media – locally and nationally. On *Doctor Who*, specifically, we’ve provided video effects, and on-set graphics for monitors and screens, as well as props.”

In 2004, when production was underway on *Doctor Who*’s return to television, the department was commissioned by two of the executive producers – Russell T Davies and Julie Gardner – and producer Phil Collinson to create a new logo for the show. It was a challenging brief. “This was a returning series that had been very successful, and there were a lot of existing fans,” says Louise. “But there was also going to be a new audience, who didn’t know anything about *Doctor Who*. It had to appeal to them too, without alienating the existing viewers.”

However, alongside that, she felt “it was a fantastic opportunity. We were just totally excited by it and happy to be a part of it. There was a buzz around the whole production. It was a great place to be.”

On the day we’re talking to Louise, Alison is on annual leave, but Hywel is also on hand, and recalls that their design process began by looking at former *Doctor Who* logos. “We did go a long way down the route of trying to mimic and mirror what had been done in the past,” he says, “with the sans-serif font and all that sort of stuff.”

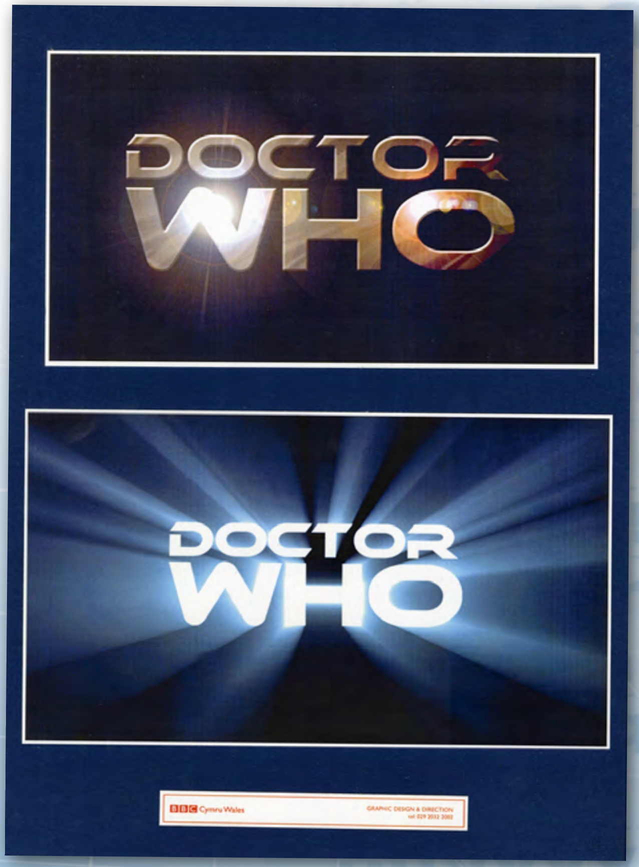
Louise and Hywel have shared with **DWM** the designs they created during the development, including three visual boards that formed part of a presentation to the production team and BBC Worldwide. The influence of the original Jon Pertwee logo is clear in Board 1, which show the only versions that adopt a two-line, or ‘stacked’, approach. As Louise explains: “It developed and built on the bold, strong typography as favoured by some sci-fi movies while, we felt, retaining a comfort in its familiarity for the existing *Doctor Who* fan base.”

> **“We were happy to be a part of it. There was a buzz around the whole production.”**
> Louise Hillam

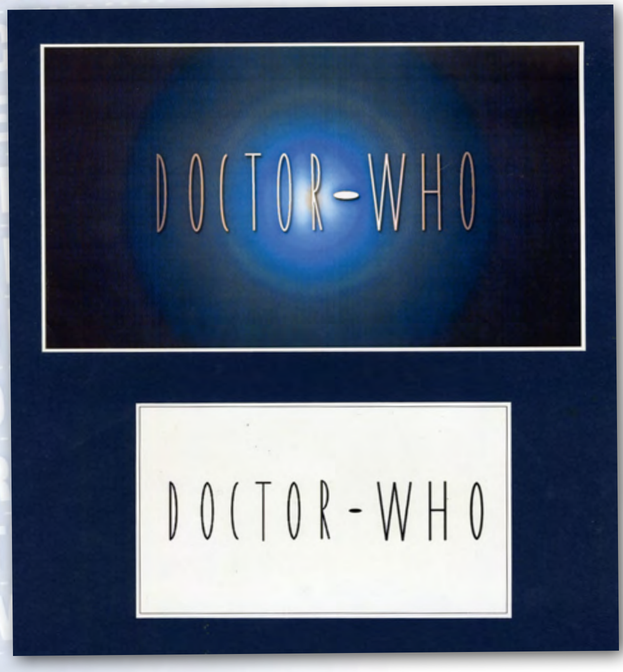
Aside from referring to *Doctor Who*’s past, and current science-fiction films, the team also considered contemporary TV programmes and sports brands. “Adidas, Nike…” confirms Louise. “All of those from the point of view of, ‘What influences a young audience?’ And to look at how shapes and movement worked with some of those logos. Out of the three that went ►

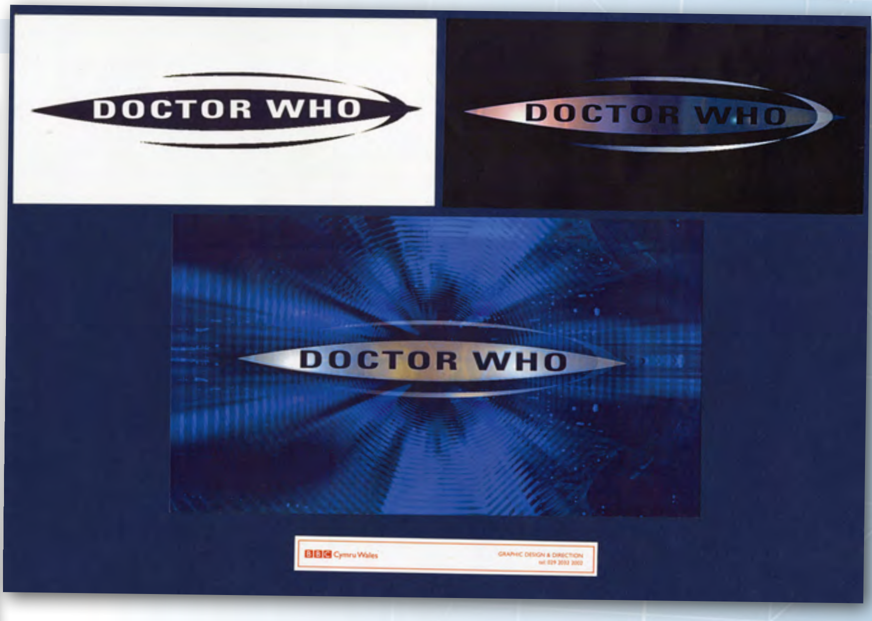
Opposite page: The Ninth and Tenth Doctors (Christopher Eccleston and David Tennant) and the logo which, with minor variations, accompanied every story from *Rose* (2005) to *The End of Time* (2009-10). This version was seen on most merchandise of the period.

Below left: Executive producers Mal Young, Julie Gardner and Russell T Davies oversaw the 2005 revival of *Doctor Who*.



Below right: The logo on Board 1, created by the Graphic Design team, was inspired by the 1970-73 version.





Above left: The logos on Board 2 were inspired by sci-fi films such as *Aliens* (1986).

Above right: The logos on Board 3 were informed by sports brands and included an elliptical shape that would ultimately form part of the finished image.

◄ into development, we had the one influenced by *Doctor Who*, one by sci-fi-films (Board 2), and one that was more informed by sport brands (Board 3).”

Hywel says, “Obviously, our designs were whittled down in a meeting at some point. I remember them saying they wanted to retain the idea of the Vortex [in the opening titles], but the logo had to be completely different from what came before.” This meant development concentrated on the variants displayed in Boards 2 and 3, with the team asked to look at combining the typography of the former, with the elliptical shape of the latter.

“The lettering of that version was rebuilt to make it heavier, more refined and legible,” explains Louise, “and at this stage, blues and coppers were the preferred colours, with added textures and lights.”

Neither Louise nor Hywel can remember a specific discussion about the move away from a traditional ‘DOCTOR’ over ‘WHO’ logo to a one-line iteration. “We were throwing so many versions at them, it just sort of progressed from there,” says Hywel. Although they did try out a stack using a typeface that would prove similar to their final version. “But that font didn’t really suit it,” Hywel recalls.

The one-line logo was strengthened by being contained within an ellipse. “That held it somewhat,” says Louise. “It became its own shape, rather than just a piece of lettering. It became its own piece of artwork.”

As arguably the first-ever *Doctor Who* logo designed with specific consideration for how it would also translate into merchandising, the show’s brand manager Ian Grutchfield was also involved in the process. “He made us aware of other elements we had to consider,” says Louise. “Things like magazines on shelves, and where the positioning of a logo should be.” As such, dummies were made of their various logo options on publications, packaging, T-shirts, pencil cases and DVDs. “Even, seasonally, Easter eggs!” she adds.

Aside from referring to *Doctor Who*’s past, and current science-fiction films, the team also considered contemporary TV programmes.

The primary concern was, however, how each logo would perform within a title sequence. “Because our background is very much in broadcast, when we’re designing brands for a programme we’re always thinking about how they will work and move at the same time,” says Louise.

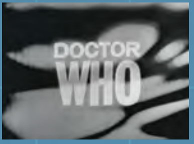
THE **FONT** OF ALL **WISDOM**

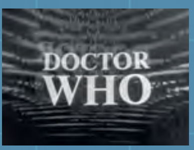
We asked acclaimed graphic designer Rian Hughes for his opinion on the logos that accompanied *Doctor Who*’s original television run…

Rian Hughes is an internationally renowned artist and designer, who’s created logos for Marvel and DC Comics, MTV, the BBC and Penguin Books, among many others. He tells **DWM**, “You have to have something that you’re trying to articulate in a logo. It’s not just a case of pushing shapes around and making letters look nice. There are logos like that, but they tend to be the bad ones.”

The Hartnell and Troughton Logos

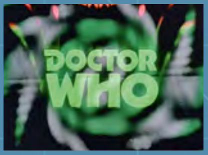
Bernard Lodge’s graphic design work was part of *Doctor Who*’s titles from its inception in 1963 through to 1980. But he doesn’t describe his original typographical effort, or its 1967 successor, as true logos. Looking at them now, Rian’s font radar is a-buzz. “The [Hartnell] logo looks like a couple of Grotesques, and the [Troughton] is Times New Roman Bold.” As he points out, there was little awareness of brand uniformity in 1960s TV, meaning neither effort tended to accompany any spin-off products. “This was true of the Gerry Anderson shows as well. Quite often the logo that appeared on screen is not the one you remembered seeing in print and on merchandise. Nowadays, any new logo comes with a bible, and downloads of every variant you can possibly imagine. The black-and-white one, the colour one…”

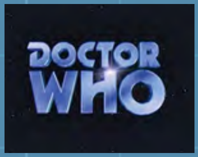




The Pertwee/McGann Logo

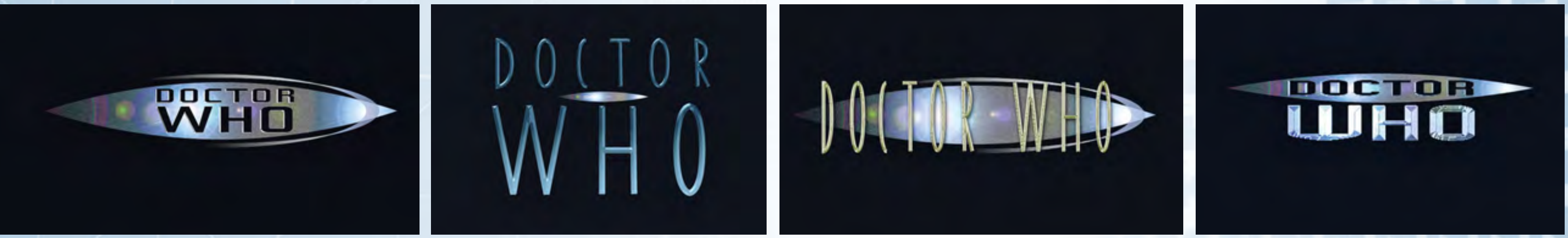
When comparing Lodge’s original, which debuted on screen in 1970, to the revamped iteration appended to 1996’s TV Movie, Rian finds in favour of the earlier version. He zeroes in on the ‘R’. “Look how wide the down-stroke is on the newer one.” And then the ‘D’. “Can you see the way the curve at the bottom comes in at an angle? It should be flat, as it is on the original.” He does, however, approve of the diagonal flourish between the top of the ‘C’ and the ‘T’ on the latter-day effort. “That makes sense from a design point of view.”





The ‘Diamond’ Logo

First appearing on screen in 1973, but subsequently becoming synonymous with Tom Baker’s Doctor, Rian finds it… a puzzle. His first reaction: “It’s very, very 1970s. It looks like a stained-glass window on a suburban front door.” To his eye, it



"To get an idea of that for *Doctor Who*, each development stage was built as a CGI test object and sent on a voyage into a galaxy of stars, to demonstrate how lights could flare as they caught the edges of the logos. It also illustrated, via various colour runs, their effect on hue, brightness, contrast and shadow."

As the design came together, an enigmatic element entered the scheme – the dot between the 'DOCTOR' and the 'WHO'. Fans would come to wonder what it represented. Hywel's answer is deeply pragmatic: "It's aesthetics really," he says. When **DWM** expresses its surprise at that, he laughs. "Just make something up!"

"It was just there," says Louise, who then responds to our thought that it has something of an all-seeing eye to it. "There is that suggestion," she agrees. "You're looking out, you're looking in. Travelling backwards, travelling forwards... But I can't actually remember a specific reason for it, which is probably very disappointing to people!"

The later drafts of the elliptical design (one of which features a similar oval-shaped punctuation-mark between the words, rather than a dot) feature what would become the familiar letter-set on a blue background, and also a brass variant (similar to how it would appear on screen for the show's first year back). But the version that became the official *Doctor Who* logo actually incorporated a detailed, but ambiguous, fiery background, which was created by Luke Davies and Paul Humphrey at design company Insect.

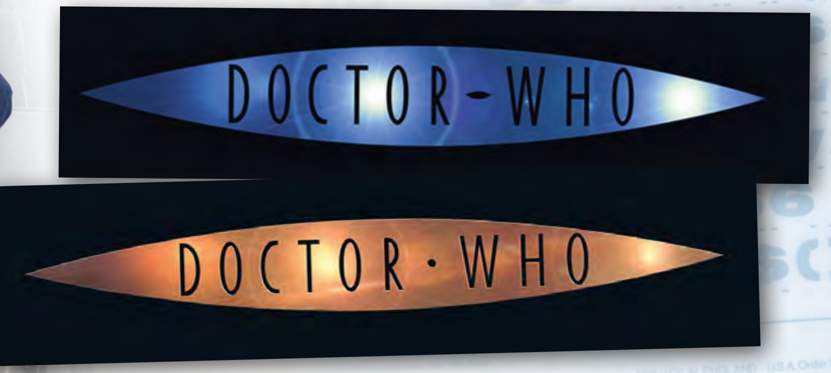
"They were working on the style guides as far as I recall," says Louise. "And they just added to the background textures. They included some flares, which created a slightly hotter colour, so that was incorporated into the final design. I don't actually know if they had a brief to do that or not." So, as part of their work, they perhaps just thought they'd give it a tweak? "Possibly, but it did result in stronger background."

Although *Doctor Who* wouldn't air in HD until 2009, the final logo was built at very high resolution. "That was because it had to be used on so many different things," explains Louise. "The artwork had to go on the side of a bus at one point."

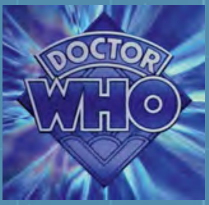
While a full typeset was created for the *Doctor Who* logo font (an early idea was to use it for each episode's story title) Louise says it was her team who identified a regular typeface that could accompany ►

Above: Alternative design passes, which combined elements of both Boards 2 and 3.

Below left: Christopher Eccleston, Russell T Davies and Billie Piper, in a 2004 publicity shot for the relaunched *Doctor Who*.



Below right: The chosen design begins to take shape. One variant (in blue) had an oval between the two words rather than a dot.

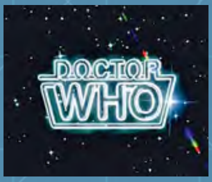


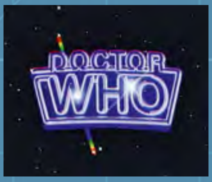
owes something to the works of Push Pin Studios, a graphic design collective formed in New York in 1954, which drew on Victorian, Art Nouveau and Art Deco styles. "They were very much about outlines, with colour laid in." As for the curved 'DOCTOR', Rian laughs: "For me it looks like Hovis bread!"

The 'Neon' Logo

Sid Sutton's tubular creation debuted in 1980, bringing the show into a new decade.

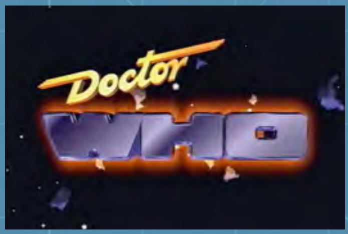
"It's *very* neon, isn't it?" says Rian. "The reason neon was very popular at this period is that it was appearing on a lot of record sleeves, which wanted to evoke that Americana, sleazy dive bar rock 'n' roll kind of feel. But I don't know it says 'Doctor Who'." Isn't it more about glassware, test tubes and science? Rian's not having it. "When you design a logo, you should show it to a few people without preamble. 'What does this say to you?' And if they reply, 'Neon', then that's what they're getting from it."



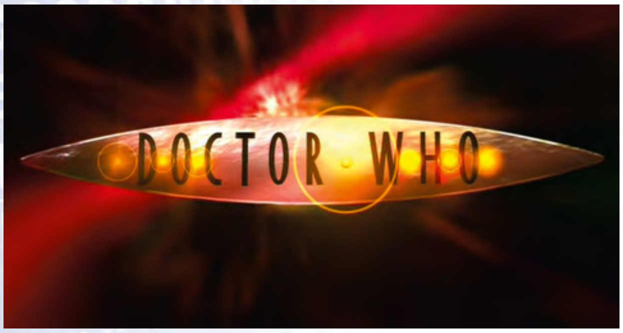


The McCoy Logo

Designed by Oliver Elmes, Rian sees echoes of a 1920s font, Gillies Gothic (as seen on *Top of the Pops* from 1973-81), in the cursive 'Doctor' text. It debuted on screen in 1987, part of a radical wholly computer-generated title sequence overseen by Elmes. While the logo arguably succeed in this environment, it needed radical reworking for appearances on merchandise. Rian says, "There are two ways to design anything: you can do it from the inside out, or the outside in. To put it another way, you conceptualise what it needs to say first, and then you clothe it in a manner that says what you need it to. If you do it from the outside in, you're not actually thinking much about what the logo says. You're just dressing it up with chrome or spinning effects or drop shadows. You're not actually thinking, 'Why a script? Why a blocky sans?'"



Rian's book ***Logo-a-gogo: Branding Pop Culture*** *is published by Korero Press on 2 April.*



Above left: The finished logo as it appeared on screen from *Rose* to *Doomsday* (2006). Subtle changes were later made to its on-screen appearance, making the background to the letters less 'metallic' and more 'fiery'.

Above right: Producer Phil Collinson…

Right inset: … and executive producer Julie Gardner made the final decision on the logo.

Below left: Flanked by *Doctor Who* logos, David Tennant and Billie Piper share a joke at a Children in Need event on 14 October 2005.

◄ it. "When you design something like this, you always consider a secondary font alongside the primary. So, yes, we looked at a number of different ones, in part because we knew – certainly for the end credits – the one we'd designed would prove difficult in terms of legibility. I think we even considered some serif fonts, but in the end, we chose Futura."

Did she and Hywel bear any malice to fans who would later come to dub their creation – not altogether unkindly – the 'taxi cab' logo? A pause. Then Hywel chuckles. "I'm going to hail a cab," he says.

"I think we must have been hidden away somewhere, because that's the first time either of us have ever heard that," says Louise. "I mean… at least it's recognised in some shape or form, isn't it? In some respect, it's quite nice that someone has spent the time to consider it alongside other things."

Hywel is still amused. "So, if *Doctor Who* fans get together and say, 'Oh, I didn't like the taxi-cab one,' at least we all know which one they're talking about!"

But in all seriousness, looking at the completed logo that accompanied the show for its first five years back in production, Hywel reflects, "I quite liked it in the end, although it was a hell of a workaround. There were a lot of people getting involved, but at the end of the day, it came down to Julie and Phil. It was very different from the old style, but I think it worked, and I think it worked well on packaging, especially down the spine of a DVD."

"I agree," says Louise. "Orange felt like a fresher colour, in a way. It wasn't the steels or the blues of the past. It stood out, it created a different kind of warmth. I think it also read well across the top of a magazine, and it had quite a distinctive shape to hold it together. If you took the texture away, if you wanted it just as a flat colour, it still worked."

As for how it was incorporated into the title sequence, she says, "It didn't necessarily move in the way we might have moved it – because in the end we didn't do the titles [they were created by post-production house The Mill] – but it moved well. It proved to be an adaptable logo."

Ultimately for her, the notion behind their *Doctor Who* logo, and the ellipse that held it, was that contained within was *everything* about the Doctor's universe. "There was a whole environment inside it, and things were happening in there. There was always something more to look at, if you went into the textural element of it."

As for their actual *Doctor Who* font – specially designed for the job – we can't bear to leave it unnamed. Thankfully, Hywel now steps forward with a fine suggestion.

"Let's call it… Torchwood Light." **DWM**

Although *Doctor Who* wouldn't air in HD until 2009, the final logo was built at very high resolution.

TOR·WHO
DOCTOR·WHO

DO YOU WANNA KERN WITH ME?

The logo for the Christopher Eccleston series of *Doctor Who* was revealed on 18 October 2004, more than five months before the first episode, *Rose*, was broadcast. In 2004 **Doctor Who Magazine** spoke to producer Phil Collinson, who described some of the challenges he and his colleagues had faced.

"The choosing of a new logo was one of the lengthiest processes in the whole schedule," he explained. "Everyone had very fixed ideas about what they wanted, and at the same time BBC Worldwide – who will use the logo even more than we do – has very specific ideas about what works and what doesn't. At times, I feared it would be designed by committee, but this proved not to be the case… We were besieged with many wonderful pitches from all sorts of outside agencies – some solicited, some not – but BBC Wales stole the crown."

BBC DVD
DOCTOR·WHO
Volume 1 : Rose – The End Of The World – The Unquiet Dead
DOCTOR·WHO
PRODUCT TITLE
BBC

EXPLORE TIME AND SPACE
WITH THE WOMEN OF
BBC
DOCTOR WHO

BBC
DOCTOR WHO
KNOW YOUR FRENEMY
THE MISSY CHRONICLES
BBC BOOKS
DOCTOR WHO THE MISSY CHRONICLES
DOCTOR WHO THE DAY SHE SAVED THE DOCTOR
BBC
DOCTOR WHO
THE DAY SHE SAVED THE DOCTOR
FOUR STORIES FROM THE TARDIS
POLICE PUBLIC BOX
SUSAN CALMAN JACQUELINE RAYNER
JENNY T. COLGAN DOROTHY KOOMSON
OUT NOW

Available at your local Waterstones
or online at Waterstones.com

DWBBCBOOKS #DoctorWho PUFFINBOOKS

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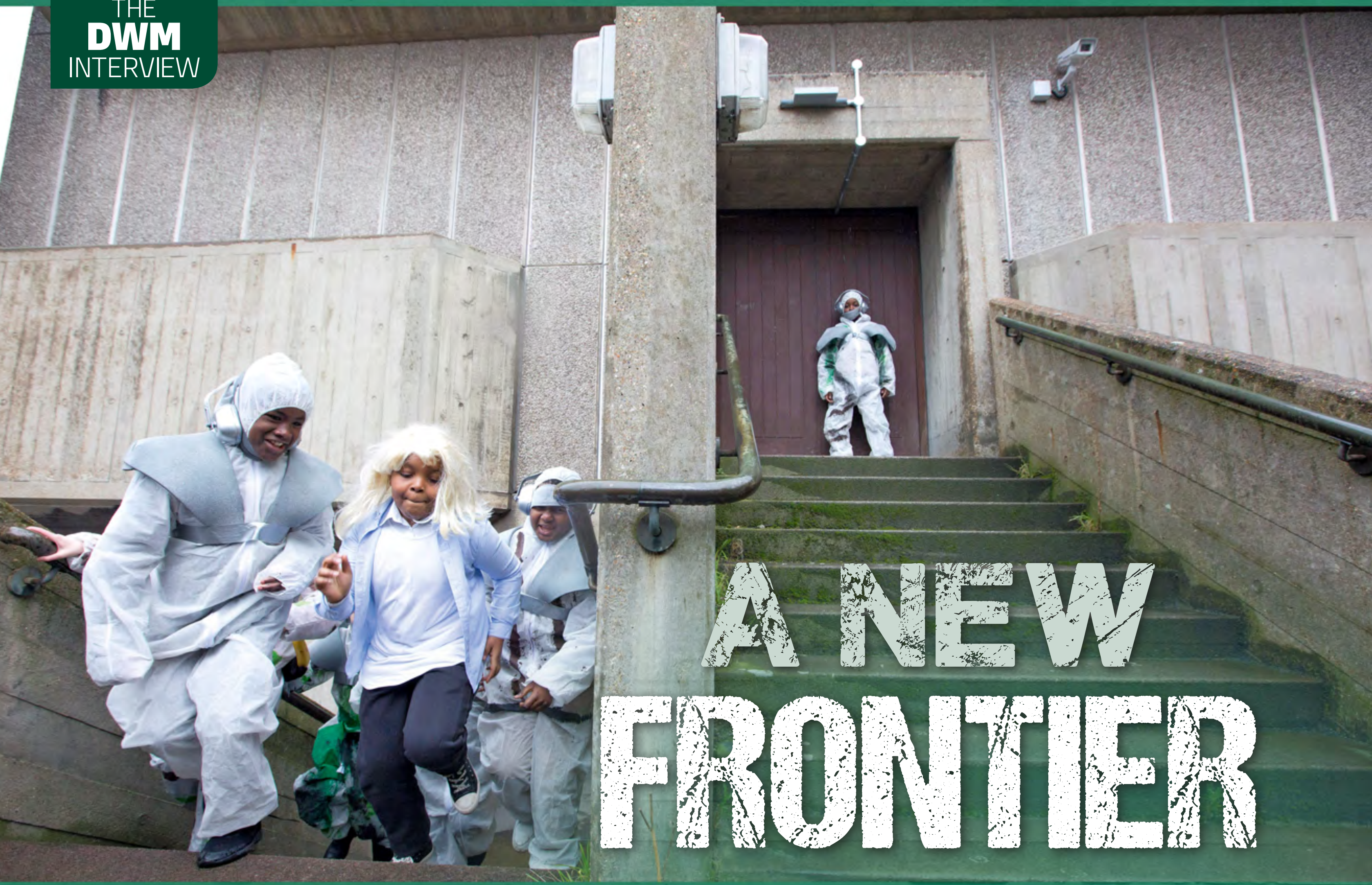
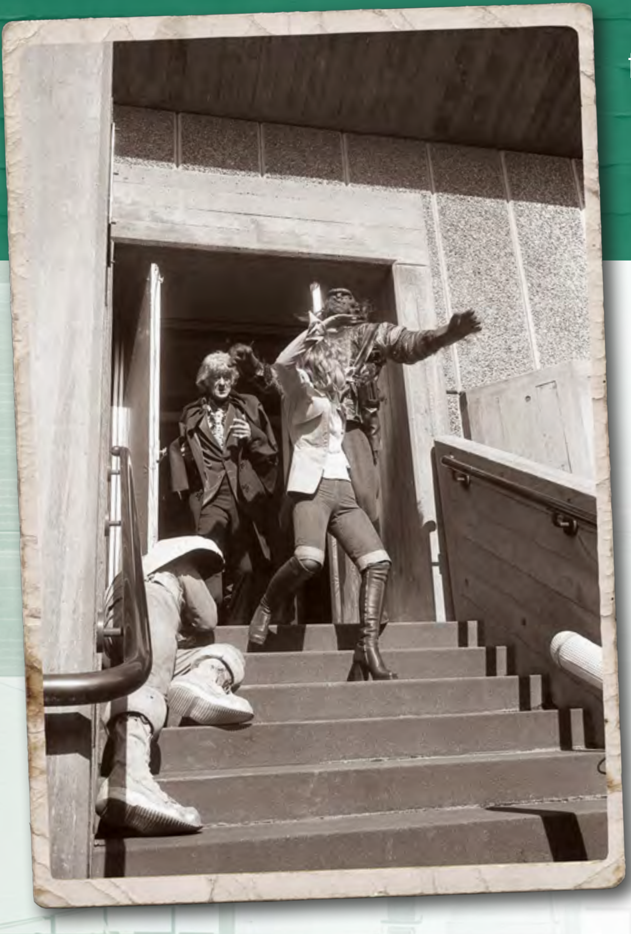


A NEW FRONTIER

London's Southbank Centre was a prominent location for the 1973 story *Frontier in Space*. Performance artist Richard DeDomenici has returned there to stage a bold reimagining of those events...

INTERVIEW BY **RICHARD ATKINSON**



It's half term – a Friday afternoon halfway through February – and London's Royal Festival Hall is buzzing with excitable children who are here for the Southbank Centre's Imagine Children's Festival. Among the varied shows and activities taking place over the 12-day event is the *Frontier in Space Redux* – a recreation of scenes from one of the Third Doctor's stories that were filmed on the Southbank back in 1972.

This is part of a broader project. For the last five years, performance artist Richard DeDomenici has been regularly restaging scenes from television and film. These 'Reduxes', as he calls them, split the screen in two with the source material playing in the top half and the new version mimicking it at the bottom, accompanied by the original sound.

"It started off as something to do when bored in foreign railway stations!" says Richard. "I was in Paris back in 2009, with an hour to kill before I got the train to Germany, and I recognised that the steps outside the station were the ones used in the film *Amelie*. I had a bit of time to kill and I had a little camera on me, so I thought I'd try to recreate it.

"I'm not claiming it to be an amazing, original idea really – but the thing that sets the project apart is its dedication to being site specific. I always try to be in the original location. It's fascinating from a social history or architectural history standpoint. It's really interesting to see how things change and how they don't change."

Since then, Richard has covered a broad selection of movies and reinterpreted several roles played by old Doctors – William Hartnell in *Brighton Rock*, which was tackled for the Cine City Film Festival

in Brighton last year, and Paul McGann in a female-led reimagining of scenes from *Withnail and I*.

"I often like to cast against type," explains Richard, "because as a white, English man I recognise that Hollywood and TV is often dominated by white men and I like to think it's worth drawing attention to some of these inequalities. I did a female version of *Queer as Folk* – another *Doctor Who* reference because of [writer] Russell T Davies – with three performance artists from Manchester."

The *Frontier in Space Redux* also features interesting casting with the children of Hackney's Edge Youth Hub delivering spirited performances of the various different roles. What's puzzling, perhaps, is why this 45-year-old story has been chosen to be 'Reduxed'. "I'd sent a list of ideas to people at the Southbank," says Richard, "but none of the things that I proposed really showed off the Southbank Centre as a location. Then they suggested *Frontier in Space*. I dug it up and I thought, 'Oh my God, this is amazing!' because it really utilises the Southbank Centre, almost like a character in it. It was so new then as well; I could completely understand why they would have thought, 'Let's use this bit of brutalist architecture as a location.'"

To match the impressive architecture, costume designer Kate Bunce supplied some beautifully observed recreations of the serial's costumes on the project's modest budget.

"That was really good," agrees Richard. "I can claim no credit for that. I only met Kate for the first time today! This is a very strange one, because until the filming I hadn't met any of the cast. I was away and so I couldn't go to the Youth Hub in advance and meet them. And I hadn't seen any of the costumes. There was a lot of uncertainty and I was quite nervous. We only had five hours and it was raining. Everything was stacked against us.

"But the kids were so enthusiastic. They were really nice. I think they thought we were making some big Hollywood movie, so maybe they were excited because of that. I hope I didn't disappoint them!"

Richard hopes that the experience will inspire the children to make their own movies. It also demonstrates what's possible to the audience that's assembled to watch the film. "It's never been easier for us to make our own culture," he says. "Even though the Redux project is about making copies of things that already ►

"They suggested *Frontier in Space* and I thought, 'This is amazing!' because it uses the Southbank Centre like a character."

Opposite page above: Recording *Frontier in Space Redux*.

Opposite page below: The Doctor (Jon Pertwee) and Jo Grant (Katy Manning) in *Frontier in Space* (1973).

Above left: The Southbank Centre in 1972 and 2018.

Above right: An Ogron in the TV original.

Below left: Channing Mendez as Jo Grant and Destiny Kawa as the Doctor.

Below right: Richard DeDomenici (centre) and his young cast.

Redux photos © Belinda Lawley.

Waterloo Bridge

Above left: A gun is replaced by a banana in the Redux.

Above right: Katy Manning meets the cast of the Redux. Photo © Richard Atkinson.

Right inset: Jo Grant in the original *Frontier in Space*.

Below left: Recording the scene in the Redux where Jo and the Doctor are escorted by security guards. Photo © Belinda Lawley.

Below right: How the scene looked in *Frontier in Space* Episode Two.

◄ exist and is quite derivative, I hope it inspires people to realise that you don't have to be a qualified filmmaker, or have expensive equipment to make films.

"People send me Reduxes that they've made. I'm actively trying to encourage other people to do their own. And often, after I've done a Redux a few weeks or months later someone will send me one. When I did *The Matrix* in Sydney, one of the participants got some of his students to make some. There's a section on the website where I post other people's Reduxes."

So what does he have lined up next? "The next one will be of a recent Michael Keaton film called *American Assassin*. What's interesting about it is that there were some scenes that were set in Istanbul that were shot in the St George's Walk Shopping Arcade in Croydon. They tried their best to make it look like Istanbul but it's still pretty recognisably Croydon town centre!"

"The kids were so enthusiastic. I think they thought we were making a Hollywood movie."

And would he like to revisit *Doctor Who*? Perhaps, given that he went to university in Cardiff, he'd like to tackle some of the scenes shot there since 2004... "I'd love to go back to Cardiff. There's also all the *Torchwood* stuff done there as well, right? Daleks would also be quite exciting. There are some great scenes of the Daleks going over the River Thames. Daleks on Westminster Bridge? Cybermen near St Paul's Cathedral?"

Those are scenes that have definitely been 'Reduxed' over the years, not least in the series itself. One *Doctor Who* location that has piqued Richard's interest, however, is a little more obscure. "I was down in Dungeness recently," he says, "and I think it was another Jon Pertwee they did there [1971's *The Claws of Axos*]. There's a nuclear power station that you can visit. Although I think they might be a bit funny about me filming there! But you never know, doing this *Doctor Who* Redux here might enable us to do Dungeness. Lots of other stuff has been filmed in Dungeness too – weird pop videos for example. It's such a strange, alien landscape, so I do hope to take the project down there at some point. Maybe that will be the next *Doctor Who* Redux!" **DWM**

See *Frontier in Space Redux* and behind-the-scenes footage at *thereduxproject.tumblr.com/doctorwho*

KATY AND THE KIDS

Katy Manning, who played companion Jo Grant in the TV version of *Frontier in Space*, is full of admiration for the children who participated in the *Frontier in Space Redux*. "I just want to hug them all," she says, laughing. "Whoever played Jo was far better than I was!"

She's invited up on stage to meet the young actors. "I enjoyed your version much more than ours," she tells them. "You can grow up one day and be just like me! If you hurry up and grow up maybe we can work together one day, but you'll have to be quick!"

She's also rather taken with the theme of the festival. "Imagination is the most incredible thing that we have because it's limitless. So they should keep using it – keep writing, keep acting, keep putting stories together."

She expands on this theme, recalling discussions she's had with the likes of Steven Moffat, Russell T Davies and Mark Gatiss. "*Doctor Who*'s been so inspirational to so many people going into writing and science and acting. And if you look at the recent history of the show, everybody who's been involved in it has been a fan of sorts. When I'm talking to them I forget that they're fans, because I'm a fan of theirs. I'm constantly meeting people who have been inspired."

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First Impressions

He's only 20, but he's playing the Doctor – two of them! – in audio adventures for Big Finish. Wunderkind actor-impressionist Jacob Dudman talks heartbreak, aspirations, and meeting Matt Smith...

INTERVIEW BY **BENJAMIN COOK**

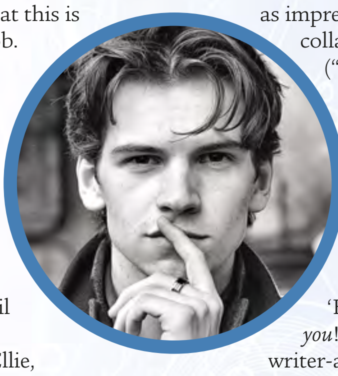
If you don't know Jacob Dudman as the multi-talented, boomerang-jawed, 20-year-old YouTuber, impressionist and actor, then you're definitely about to. He's Big Finish's hottest new phenom. Before the year is out, you'll have heard him as the Tenth *and* Eleventh Doctors, and a score of other characters, in audio *Doctor Who*.

"It's barely sunk in that this is my job now," says Jacob.

Since 2014, Jake's YouTube videos have showcased his talent for mimicry and garnered over 3.7 million views. His most celebrated impersonations are of David Tennant and Matt Smith. "Even before Big Finish, people would email me and say, 'I'll give you a hundred quid to go, "Hi Ellie, you're the Doctor," or something down the phone,'" he explains, as we chat over dinner in a Camden Town burger joint. "I even did someone's wedding proposal as Matt Smith. How could I not?

"But I'm absolutely adamant that my best impression, of all the Doctors, is the Ninth," he insists. He's still working on his Capaldi. "That one's difficult, because he's an almost-60-year-old man. But your voice does mature as you get older. The more voice work I've done, the quicker mine's matured. Hopefully I'll have the voice of Tom Baker by the time I'm 25."

Most of Jake's 77,000 YouTube subscribers are, he admits, 18-to-24-year-old women. "The strangest part is when people say they fancy me for sounding like Doctor Who. If someone comments a love heart emoji on your selfie, you feel elevated – 'Aw, that's nice' – but when they go, 'I love you so much, cos you sound like David Tennant,' then it's... well, it's a bit odd, isn't it?" He's also weirded out when he gets recognised in public. "Last year, during the London heatwave, I went swimming in Hampstead Heath ponds. As I emerged half-naked, drenched in muddy water, I spotted a pretty girl. Finally, I plucked up the courage to talk to her – I'm still half-naked, covered in mud – and she turned and went, 'Oh my god, I love your *Doctor Who* impressions.'" He pauses, chuckles and says, "So that was scarring."



He has some famous fans too, such as impressionist – and recent collaborator – Jon Culshaw ("in my eyes, he's the best impressionist in the UK," says Jake), former *Doctor Who* showrunner Russell T Davies ("I made a joke on Instagram about the general election," Jake recalls, "and Russell DM'd me saying, 'Everyone should vote for *you*!' He's a sweetheart"), and writer-actor Mark Gatiss, who was "really excited, having watched my and Jon's *The Great Curator* video [*tinyurl.com/GreatCurator*]. He messaged me saying, 'Can you do *all* the Doctors?????' – with multiple question marks. The answer is no, Mark, sorry."

POLICE PUBLIC CALL BOX
POLICE PUBLIC CALL BOX

Jake was seven years old when Davies brought back *Doctor Who*, in 2005. “I watched *Rose* as it went out. But I think it was either *Dalek* or *The Empty Child* when it became, like, ‘Wow, this show is amazing.’ But I’d never heard of regeneration. When Eccleston regenerated into Tennant, that’s when I realised there were other Doctors. I thought Chris Eccleston was the only one.” Jake still hasn’t seen much of *Doctor Who*’s original 1963-89 run. “But I love making the connections – like, the last series, the Mondasian Cybermen, and the First Doctor…”

Favourite episodes? “I bawled my eyes out, aged eight, when I saw *Doomsday* [2006]. It was my first heartbreak. Russell T Davies broke my heart. *Blink* [2007], that’s another favourite. And *Midnight* [2008] is spooky. It’s the only one that *properly* scared me – like, ‘unable to move’ scared. Oh, and *The Waters of Mars* [2009]. That year of Tennant Specials was when I was *most* into *Doctor Who*. The whole ‘ending’ thing chilled me. I was at that age. I was letting go of my childhood hero and moving on to less exciting things, like girls and football.”

Jake was born in Chertsey, Surrey, on 22 August 1997. When he was three, his family moved to Ripon, a cathedral city in North Yorkshire with a population of 17,000 (“Fewer people than I have YouTube subscribers,” he points out). His parents are both headteachers. “So I couldn’t really be a rebel child.” In fact, his dad was *his* primary school headteacher. Was Jake bullied? “No, I was *protected*. Other kids were scared of the power I could wield,” he says, laughing. “Obviously I never *would*.” Later he attended St Aidan’s High School, in Harrogate. In the playground, his classmates would make him do impressions of the teachers. “It was just a party trick. I didn’t rely on it. Sport was my thing. I wasn’t the funny guy. I was obsessed with football. I was playing four or five times a week. I wanted to go professional.”

“Filling those guys’ massive boots is daunting. David and Matt are my favourite Doctors, so I didn’t want to mess it up.”

The similarities between Jake and one of his acting heroes, Matt Smith, are striking. As kids, both were football-mad (“In summer, I’d wake up at eight o’clock,” Matt told **Doctor Who Magazine** in 2009, “and I’d play football till eight at night – the whole day, every day”) and became captains of their respective school football teams. They were on course to turn pro. Matt was scouted by Premier League team Leicester City; Jake had trials to play for Yorkshire. Then, aged 16, they both suffered serious back injuries, scuppering their sporting dreams.

So they ploughed their energies into acting instead. “It was very tough, though,” Matt said of giving up football, in a 2010 interview with *Esquire* magazine. “I remember crying, because that was all I’d ever invested in. I hadn’t really considered acting.”

“It felt like the end of the world,” Jake says about his own back injury. “It left a hole in my life that I didn’t know how to fill. It was difficult. It was like a break-up. But something in the back of my mind, probably my love of *Doctor Who*, said that I ought to give acting a try. As a kid, I hadn’t wanted to be an actor. I hadn’t even wanted to be the Doctor. I wanted to be *David Tennant*, in a pinstripe suit, running about! But now, at almost 17, acting was a deep, dark secret for me…”

That is, until he auditioned for the school musical – *Evita*. “The kids who did drama hated me. ►

Opposite page left: “People say they fancy me for sounding like Doctor Who,” says a bemused Jake Dudman.

Opposite page inset: A promotional shot of Jake.

Opposite page below: Behind the scenes on the *Great Curator* video, with Jon Culshaw as the Curator and Jake as the Eleventh Doctor. Photo © SLV Studios.

Top left and left: *Two* Time Lords? The *same* Time Lord! Photo © SLV Studios.

Top right: The Curator pours a cup of tea. Photo © SLV Studios.

Above: *The Great Curator* also features Jake as the Tenth Doctor and Jon as the Third. Photo © SLV Studios.

JACOB DUDMAN

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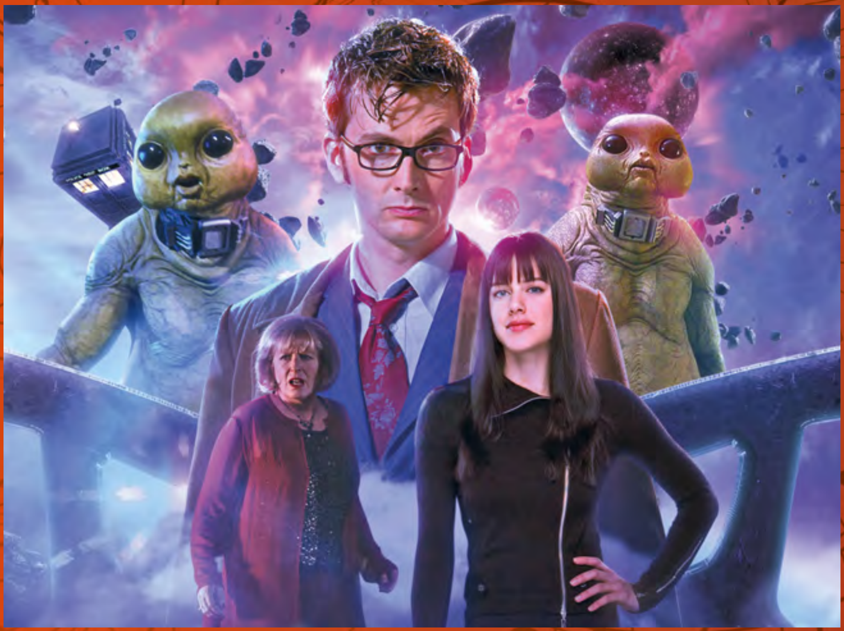


Above left: Jake visited the TARDIS with *The Doctor Who Fan Show* in 2017.

Above right: Tom Webster's artwork for the forthcoming audio drama *The Tenth Doctor Chronicles*.

Below: Jake gives voice to the Doctor in the Big Finish recording studio.

◄ 'Who is this guy? Who does he think he is?' I thought I could be Tree Six, stood at the back, but I was cast as one of the male leads, Perón. All of my friends came to watch. It was like the scene in *High School Musical* where all the basketball players go to see Troy. 'What is this guy doing?!' I'd never sung in front of anyone before, but afterwards they were like, 'Actually, you're quite good.'"

At the same time, Jake was discovering YouTube as a means of artistic expression. Home alone during reading week, he took to his webcam and gave us his Matt Smith. The video went viral. Half-a-million YouTube hits to date. "I'd never known anything like it. 'I've got 4,000 subscribers in a week!' It was mental." The attention inspired him to make more videos, with titles like *Incredibly Amazing Impressions*, *'Tumblr Boys' + Role Models*, and *Geeky Pick-Up Lines*. "I was syphoning off the energy of my longing to be an actor-y person on screen," he says.

Last year, on the strength of his YouTube back catalogue, Jake was snapped up by Big Finish. First came a small role, Arcking 12 Computer, in *The Good Master*, the second story in December's *The War Master* anthology starring Sir Derek Jacobi. "It was my first professional audio drama, so I was nervous to get it right," says Jake, "but Sir Derek put me at ease completely. He's a lovely, cute little man. Like a tiny woodland creature." Next, Jake played a UNIT radio operator in Volume Three of *The Third Doctor Chronicles*, opposite Tim Treloar as the Doctor and Katy Manning reprising her TV role of Jo Grant. "Katy's great," Jake gushes. "The first time we met, she came into the room, sat on my knee, and said to David Richardson, the producer, 'Ooh, you've brought me a new one!'"

In truth, both those parts were to sound him out for something meatier: starring roles in two major Big Finish productions, *The Tenth* and *Eleventh Doctor Chronicles* – four-story anthology box sets, in which Jake voices pretty much *every* character. (He's joined by just one guest actor per tale.) Two days ago, we visited him in a London studio as he recorded *Last Chance*, the final instalment of *The Tenth Doctor Chronicles*. We watched as Jake switched effortlessly between his multiple roles – the narrator, the late-era Tennant Doctor, and a bloated, pustule-ridden, trophy-hunting alien called the Deagle, among others.

As you'd expect, Jake's Tenth Doctor was particularly well-toned. Close your eyes and you'd be convinced it actually was Tennant. "How much of an impression is it?" ponders Jake. "70 per cent. Pushing 80 if I'm enjoying being David Tennant too much. I have to put my own spin on the character, too. And Tennant's natural tone is quite far from mine. His voice is quite high-pitched on telly, so I have to keep reminding myself to go higher. Also, a lot of Tennant is in the rhythm and pace. Same with Matt Smith – the way he *flings* his *words*. You can just imagine Matt doing his hand movements while he's talking.

FIVE TO WATCH

Some essential Jacob Dudman videos...

MATT SMITH IMPRESSION

"We all change, when you think about it. We're all different people, all through our lives." The video that started it all: then-16-year-old Jake performs Matt Smith's farewell speech from 2013's *The Time of the Doctor*. Go to: *tinyurl.com/SmithImpression*

THE SOLO JEDI

"Glasgow? What's that? Some kind of ice planet like Hoth?" Han Solo (Jake) falls into a mysterious realm, where he encounters Obi-Wan Kenobi (Jon Culshaw), a lightsaber and a sonic screwdriver. Go to: *tinyurl.com/SoloJedi*

DOCTOR WHO IMPRESSIONS

Jake reads a quartet of poems from James Goss and Russell T Davies' *Now We Are Six Hundred* collection, in the style of the Fourth, Ninth, Tenth and Eleventh Doctors. Go to: *tinyurl.com/WhoImpressions*

40 IMPRESSIONS SING HAMILTON

The opening number from Lin-Manuel Miranda's hit musical, sung by – among others – Barack Obama, Stewie Griffin, Heath Ledger's Joker and the Eleventh Doctor. Go to: *tinyurl.com/DudHam*

THE GREAT CURATOR

Another collab with Culshaw: recreating *that* scene from 2013's *The Day of the Doctor*, but with a wibbly-wobbly twist. Word is the pair of them are working on a sequel – featuring "many Doctors", hints Jake. Go to: *tinyurl.com/GreatCurator*

"But filling those guys' massive boots is daunting. David and Matt are *my* favourite Doctors, so I really didn't want to mess it up. It's, like... I feel that I'm just a kid sometimes. I thought I'd be rubbish. But I've heard one of the episodes now, which reassured me. I needed to hear that I could do it."

The Tenth Doctor Chronicles is out in April (*The Eleventh Doctor Chronicles* will follow later this year), and so is a Fifth Doctor adventure, *The Helliax Rift*, in which Jake plays "the son of an alien", and "a grumpy UNIT soldier", opposite Peter Davison. "That was amazing. I was in a booth next to Peter. I was like, 'Well, *I've* played the Doctor too, so...'" He grins. "Peter was charming. Very, very polite. He looked out for me, just in case I was slightly freaked out by the whole thing. Which I wasn't. But I think he saw in my face that I was a relative newbie."

Now Jake balances his acting work with uni. He's in his second year at the University of the Arts London, studying filmmaking. (He almost read Biology at Manchester, but changed his mind at the last minute.) Life, much like the TARDIS, hasn't always taken Jake where he wanted to go, but it's taken him where he *needed* to go. Case in point: in November 2016, during his first term in London, he was invited to the red-carpet, Leicester Square premiere of Netflix show *The Crown*, in which Matt Smith stars as Prince Philip. At the afterparty, Jake and Matt finally met.

"I'm a bit of a hippy for believing that things happen for a reason," Jake confesses. "It's like I was *meant* to meet him, because I owe so much to him. I'd gone through this journey from doing my back in, à la Matt, to doing the Matt Smith impression, and that video really gave me a platform to express myself, on YouTube, and to create an audience, to launch a career..."

> **"He pulled me in for a hug and the gulf between Matt Smith and teenage Jake vanished."**

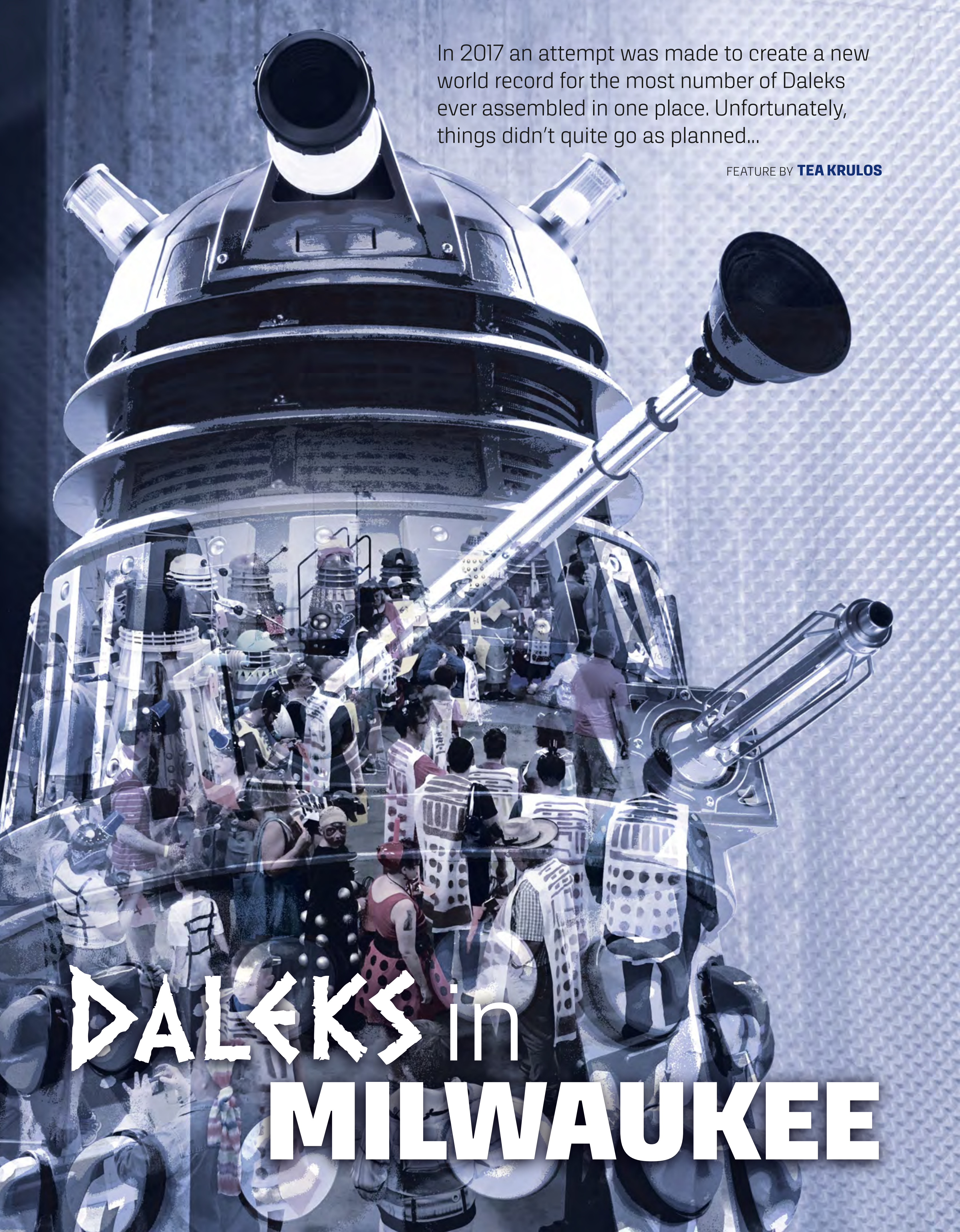
Above: **Meeting Matt Smith at the premiere of *The Crown* on 1 November 2016.**

Left: **Michelle Ryan (Lady Christina de Souza), Jake (The Doctor/Narrator), Helen Goldwyn (director) and Guy Adams (writer) at the recording of *The Tenth Doctor Chronicles*.**

"So I told him my story – I might have been a bit drunk! – of how he'd inspired me, especially after the injury and moving from football to acting. And he just had a massive grin on his face. He was like, 'Mate, c'mere!' – and he pulled me in for a hug. In that moment, the gulf between Matt Smith and teenage Jake vanished. Everything he'd achieved felt more obtainable than ever.

"Like, I want his life. I want to be Doctor Who, to be in *The Crown*, to be a brilliant actor. So to be stood next to him... to be meeting someone who was a hero to you as a teenager and who you look up to so much... I wasn't even starstruck. I just had such *gratitude* for him." Jake shakes his head in disbelief. "And he asked me to do my impression of him. Obviously I said no, having drunk a little bit. And it was too loud in there anyway." He smiles. "He wouldn't have been able to appreciate it." **DWM**

The Tenth Doctor Chronicles **and *The Helliax Rift* are released in April via *bigfinish.com***



In 2017 an attempt was made to create a new world record for the most number of Daleks ever assembled in one place. Unfortunately, things didn't quite go as planned...

FEATURE BY **TEA KRULOS**

DALEKS in MILWAUKEE

Far left: Members of the Dalek Asylum Milwaukee workshop, including Jon Hughett (right), pose with one of their creations.
Photo © Wendy Schreier.

Left: Jon and a colleague construct a bronze Dalek.
Photo © Wendy Schreier.

Below left: The record-breaking attempt gets underway on 27 September 2017 at the Milwaukee Maker Faire.

Below: One of the contenders was a black Dalek with a cutting-wheel attachment.

Of all the places in the universe for a record-smashing number of Daleks to show up, Milwaukee might seem like an unlikely destination. Located near Chicago in the state of Wisconsin, Milwaukee is a city on the shores of Lake Michigan with strong German roots. It's known as 'Brew City' because it's the birthplace of beers like Miller, Pabst and Schlitz. But Milwaukee also has a strong *Doctor Who* connection. A group called The Milwaukee Time Lords, founded in 1989, produced a newsletter and hosted screenings of old episodes. They're still around today and meet twice a month to talk about the Doctor and other sci-fi programmes. Other fans attend an annual party called The Time Lords' Ball, hosted by a pub called the 42 Ale House. Here, a younger generation cosplay their favourite characters and dance to electronic music.

Another group recently went into production making sinister space menaces instead of bottles of beer in an effort to give Milwaukee a new distinction. Dalek Asylum Milwaukee claims it has gathered the 'Most Number of Daleks Assembled in One Place at One Time' – a total of 107 on 23 September 2017 in Expo Hall A at the Milwaukee Maker Faire. This beat the previous record of 95, which occurred on 29 November 2008 at the National Space Centre in Leicester.

Many of the Daleks were assembled in Dalek Asylum Milwaukee's home base – a giant warehouse converted into a building community called Milwaukee Makerspace, which its website describes as 'a place for people who like to build, invent, tinker and/or learn new skills and expand their minds.' Scattered throughout hallways lined with shelf after shelf of building materials, you'll find rooms dedicated to blacksmithing, textiles, woodworking, 3D printing, electronic building, jewellery and fabric crafting. The space is run as a collective and members pay in to share equipment and supplies. It's the perfect environment for big creative ideas.

It was here that sleight-of-hand magician Jon Hughett hatched his plan to exterminate the Dalek world record. Jon was looking for a new building hobby when he met Dalek enthusiast Dave Duca of Oconto, Wisconsin. Dave had single-handedly built 16 Daleks by crafting fibreglass moulds. He shared his dream to get in to the *Guinness Book of World Records* with Jon, who decided to aid the mission by forming a Dalek-building collective. A corner of Milwaukee Makerspace became the production centre; a workshop filled with Dalek blueprints, buckets of paint and resin, and piles of eyestalks, ear lights and steel hemispheres. Many of the Daleks ►

Dalek Asylum Milwaukee claims it has gathered the 'Most Number of Daleks Assembled in One Place at One Time'

"As far as I know we're the only Dalek-building collective, which makes us the oldest and the biggest!" Jon Hughett

Above left: One Dalek sported a pair of fearsome-looking blasters.

Above centre: Daleks arrived in all shapes and colours… including a Kermit the Frog version!

Above right: The Daleks are assembled for the record attempt.

Below: Not all Daleks came in metal cases – some held egg beaters and wore ponchos.

Right inset: The finished bronze Dalek, with claw attachment, in the workshop.

Photo © Wendy Schreier.

◄ Jon and Dave created are mobile and operated by their creators from the inside by using old electric wheelchair bases. Some are fitted with voice modulators for that authentic Dalek screech. The creators all give their Daleks names, too – Jon's first build is called Dalek Ichi.

"We've set ourselves up as a co-operative Dalek-building group," says Jon. "As far as I know we're the only Dalek-building collective, which also makes us the oldest and the biggest!"

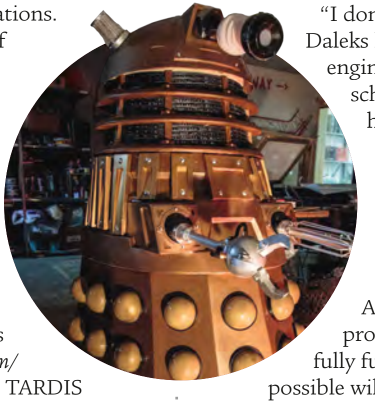
As word began to get out about the project, Dalek Asylum Milwaukee was invited to show off its creations at local events, including a sci-fi day at a museum called Discovery World. There were also parades and even an appearance onstage in a local 'burlesque fan fiction' show titled *Doctor Who: Or How I Learned to Stop Time and Love the Daleks*, performed by a Milwaukee group called the Dainty Rogues. The show ran for three days in June 2017.

After some trial and error, the group's Dalek production became almost as efficient as the assembly lines of Skaro. The collective had about 20 core members who worked on Daleks in various capacities, from computer modelling and electronic wiring to pouring fibreglass casts and painting. As the Milwaukee Maker Faire event drew near, Dalek Asylum Milwaukee knew it would need to boost its numbers, so it created a simple Dalek costume to increase its ranks. The group draped people in Dalek-print ponchos and handed out egg beaters and toilet plungers for arms. Other friends of Dalek Asylum Milwaukee created their own Dalek-themed costumes, including a Dalek wedding dress.

The big day arrived, and the group assembled for the official gathering. There were all types of Daleks there – some were screen-accurate recreations of Daleks from all eras of the series that could have rolled right out of the studio; others were quirky, creative interpretations. One Dalek had the face of Kermit the Frog, while another looked like the offspring of a Dalek and *Star Wars* droid R2-D2.

After the gathering of the Daleks and a photo session, there was a race outside between five Daleks and a TARDIS (you can sees a video on Dalek Asylum Milwaukee's Facebook page – *tinyurl.com/DAMpage*). You'd think the TARDIS could just materialise to the finish line, but the crafty Daleks sped by and won.

Although Daleks were there in unprecedented numbers, Dalek Asylum Milwaukee couldn't officially be awarded the record because of oversights in documenting its Dalek fleet. "It was a comedy of errors," admits Jon, who takes the blame. "We supplied a number of costumes, but forgot the plungers to complete them. Guinness requires video of all entrances and exits continuously, and halfway through I saw the camera guy panning the crowds and not capturing the required video." There was also an issue with event stewards and witnesses filling out a form that didn't save properly, leaving the group with blank PDFs. It wasn't a total failure, though – the group was awarded the 2017 'Maker of Merit' award at the event, the second time it won this distinction.



Jon has decided to hand over the Milwaukee record efforts to Dalek Asylum member Timothy Campbell. Timothy says he'll attempt the record assembly again in the next couple of years, after he's completed his biomechanical engineering studies at Marquette University. When his own Dalek isn't in use, it's proudly displayed at the university's Engineering Hall.

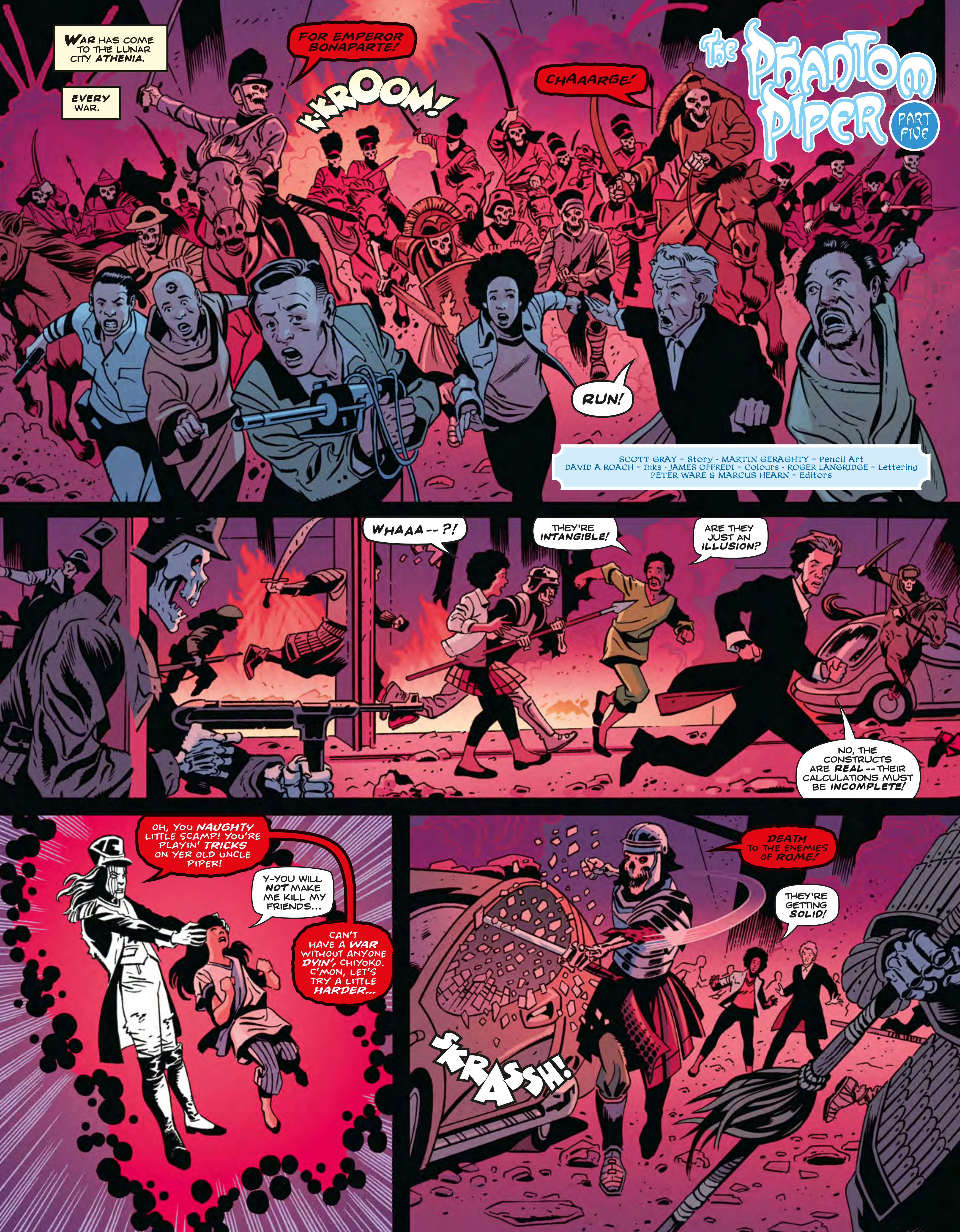
"I don't know if building Daleks has helped my engineering or if my school experience has helped me build a Dalek, but it's certainly a two-way street," says Timothy. In the meantime, his goal is to help streamline Dalek Asylum Milwaukee's production so as many fully functioning Daleks as possible will be there next time around. He would especially like to reduce the costume-to-Dalek-model ratio so there are less people wearing ponchos and toilet plungers and more people riding inside their own screen-accurate replicas.

Jon's current pet project is finishing his 'Disco Dalek' that will be fitted with speakers, flashing lights and a mirror ball on the end of its eyestalk.

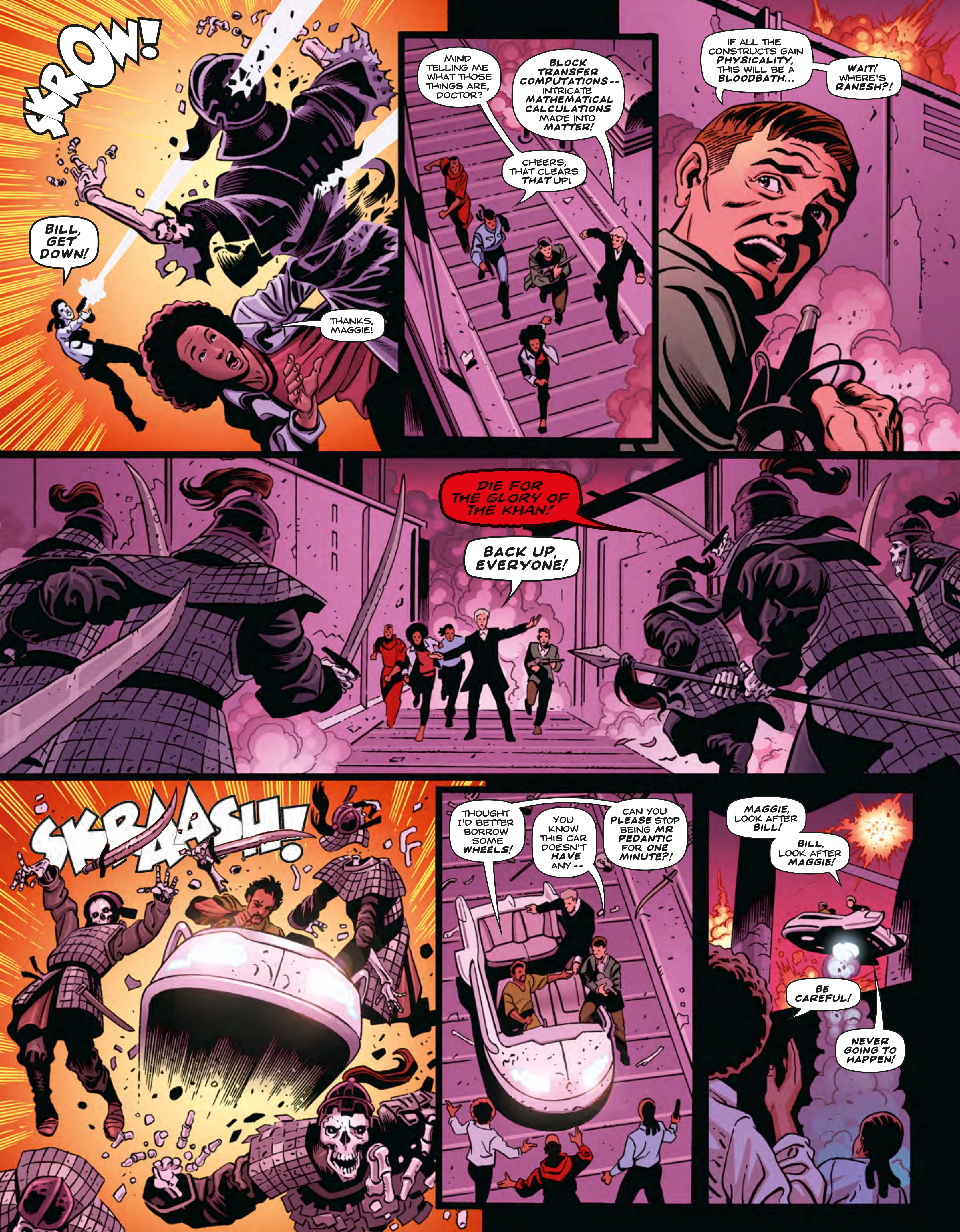
When the time is right, the call will go out to reassemble as many Daleks as possible from Milwaukee and throughout the Midwest states. This time round, proper documentation will hopefully help the group to claim the record. Unless, of course, another group of Dalek builders gets there first… **DWM**

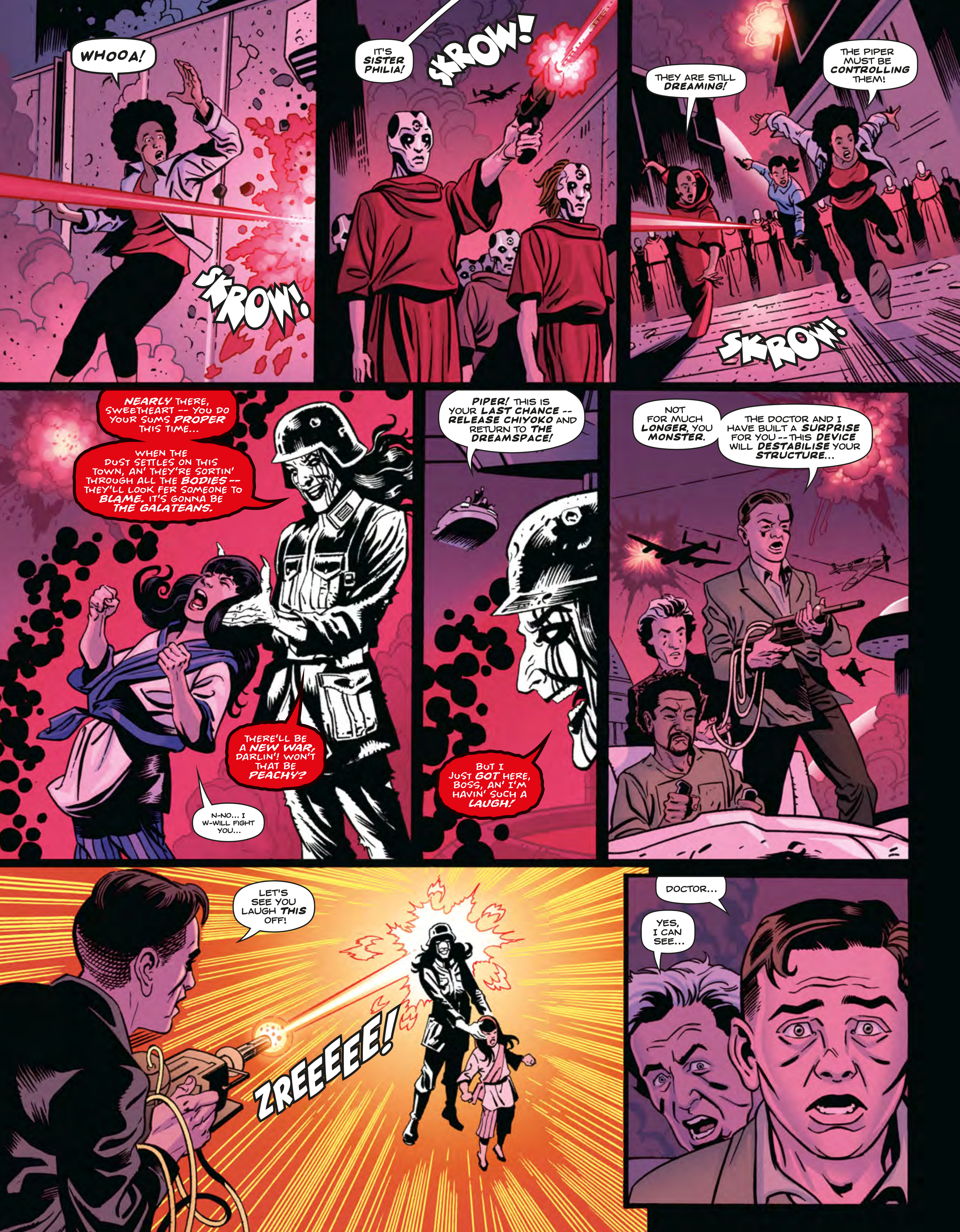
THE PHANTOM PIPER

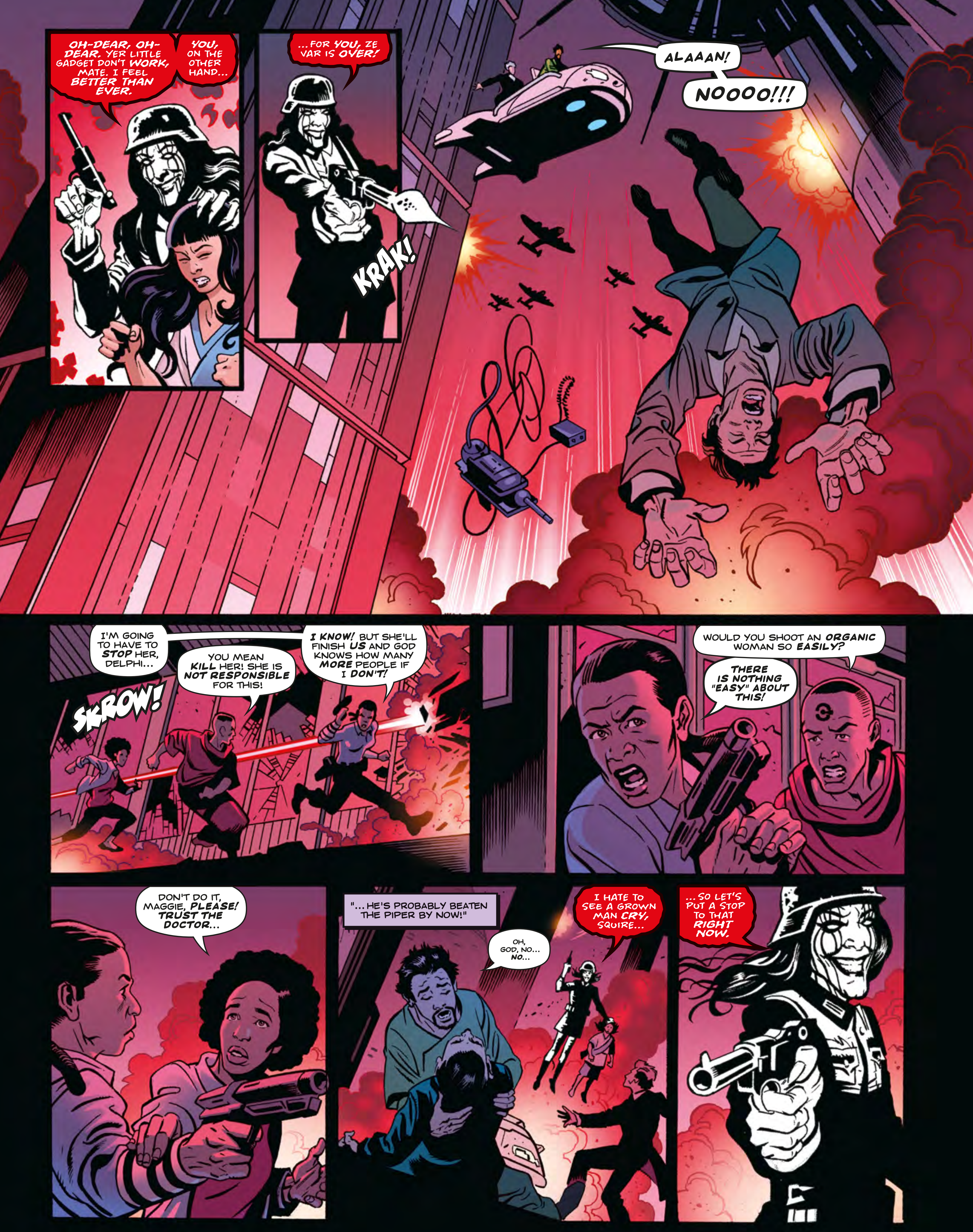
PART FIVE

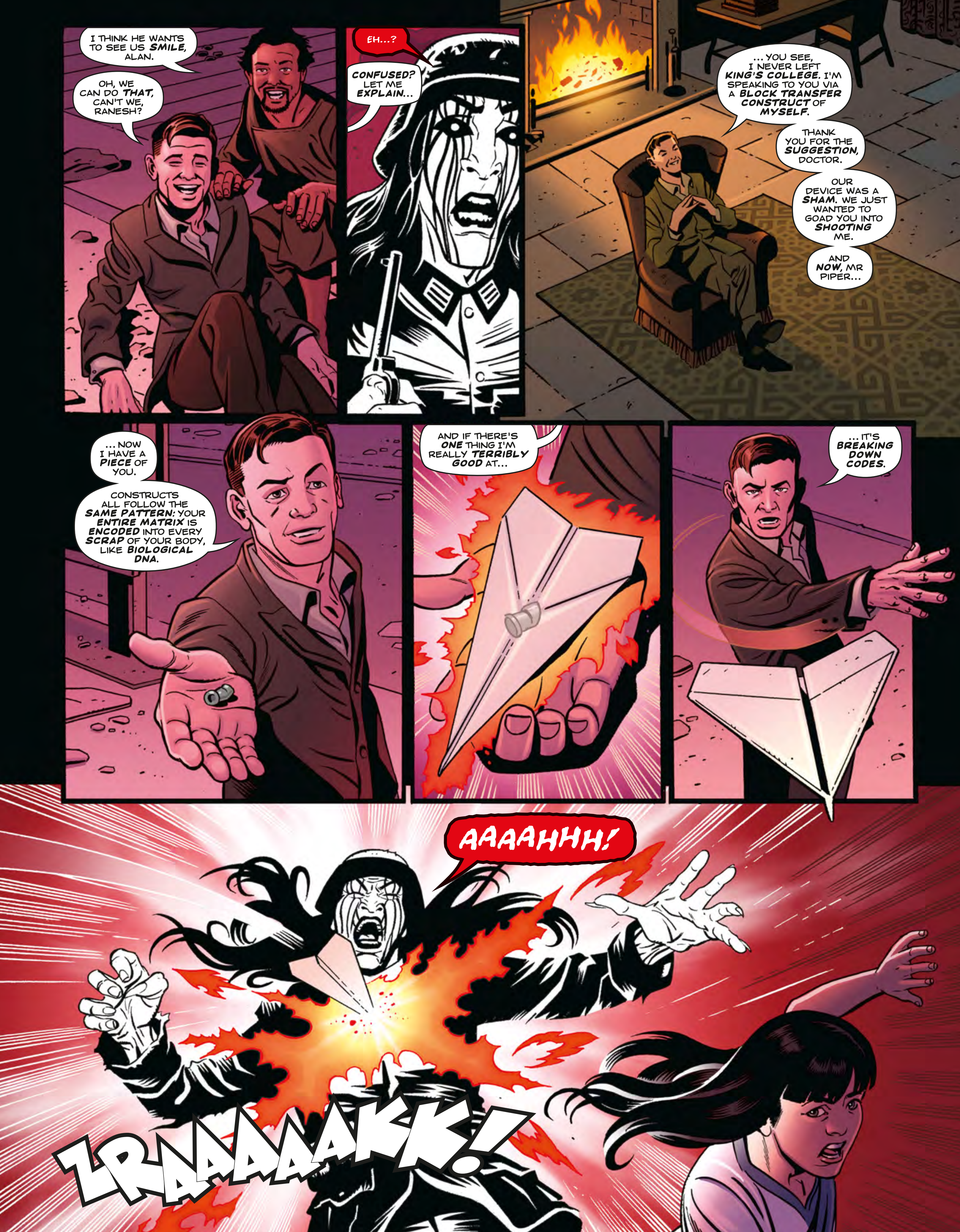

WAR HAS COME TO THE LUNAR CITY ATHENIA.
EVERY WAR.
FOR EMPEROR BONAPARTE!
K-KROOM!
CHAAARGE!
RUN!
WHAAA--?!
THEY'RE INTANGIBLE!
ARE THEY JUST AN ILLUSION?
NO, THE CONSTRUCTS ARE REAL--THEIR CALCULATIONS MUST BE INCOMPLETE!
OH, YOU NAUGHTY LITTLE SCAMP! YOU'RE PLAYIN' TRICKS ON YER OLD UNCLE PIPER!
Y-YOU WILL NOT MAKE ME KILL MY FRIENDS...
CAN'T HAVE A WAR WITHOUT ANYONE DYIN', CHIYOKO. C'MON, LET'S TRY A LITTLE HARDER...
DEATH TO THE ENEMIES OF ROME!
THEY'RE GETTING SOLID!
SKRASSH!

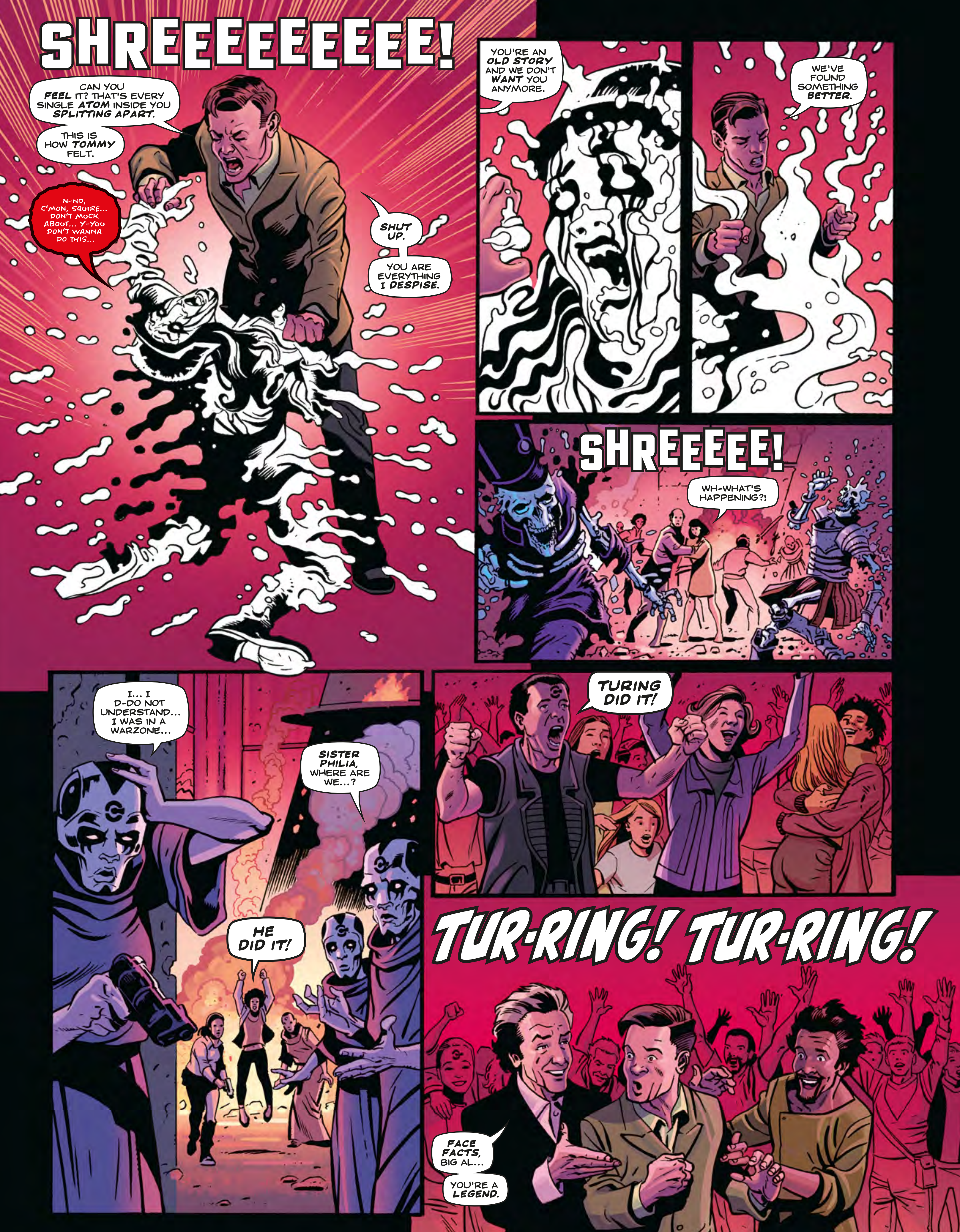
SCOTT GRAY – Story · MARTIN GERAGHTY – Pencil Art
DAVID A ROACH – Inks · JAMES OFFREDI – Colours · ROGER LANGRIDGE – Lettering
PETER WARE & MARCUS HEARN – Editors

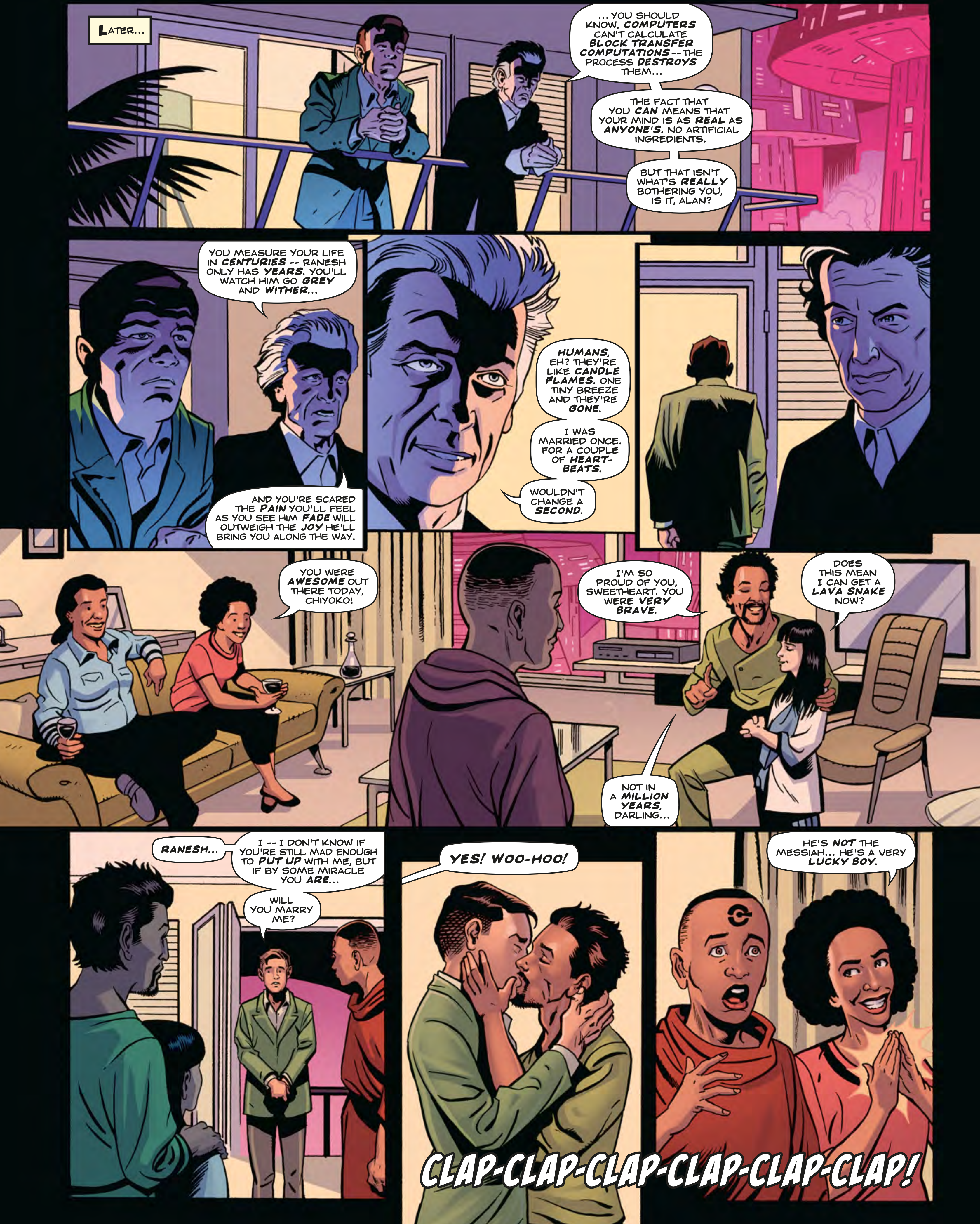

SKROW!
BILL, GET DOWN!
THANKS, MAGGIE!
MIND TELLING ME WHAT THOSE THINGS ARE, DOCTOR?
BLOCK TRANSFER COMPUTATIONS -- INTRICATE MATHEMATICAL CALCULATIONS MADE INTO MATTER!
CHEERS, THAT CLEARS THAT UP!
IF ALL THE CONSTRUCTS GAIN PHYSICALITY, THIS WILL BE A BLOODBATH...
WAIT! WHERE'S RANESH?!
DIE FOR THE GLORY OF THE KHAN!
BACK UP, EVERYONE!
SKRAASH!
THOUGHT I'D BETTER BORROW SOME WHEELS!
YOU KNOW THIS CAR DOESN'T HAVE ANY --
CAN YOU PLEASE STOP BEING MR PEDANTIC FOR ONE MINUTE?!
MAGGIE, LOOK AFTER BILL!
BILL, LOOK AFTER MAGGIE!
BE CAREFUL!
NEVER GOING TO HAPPEN!

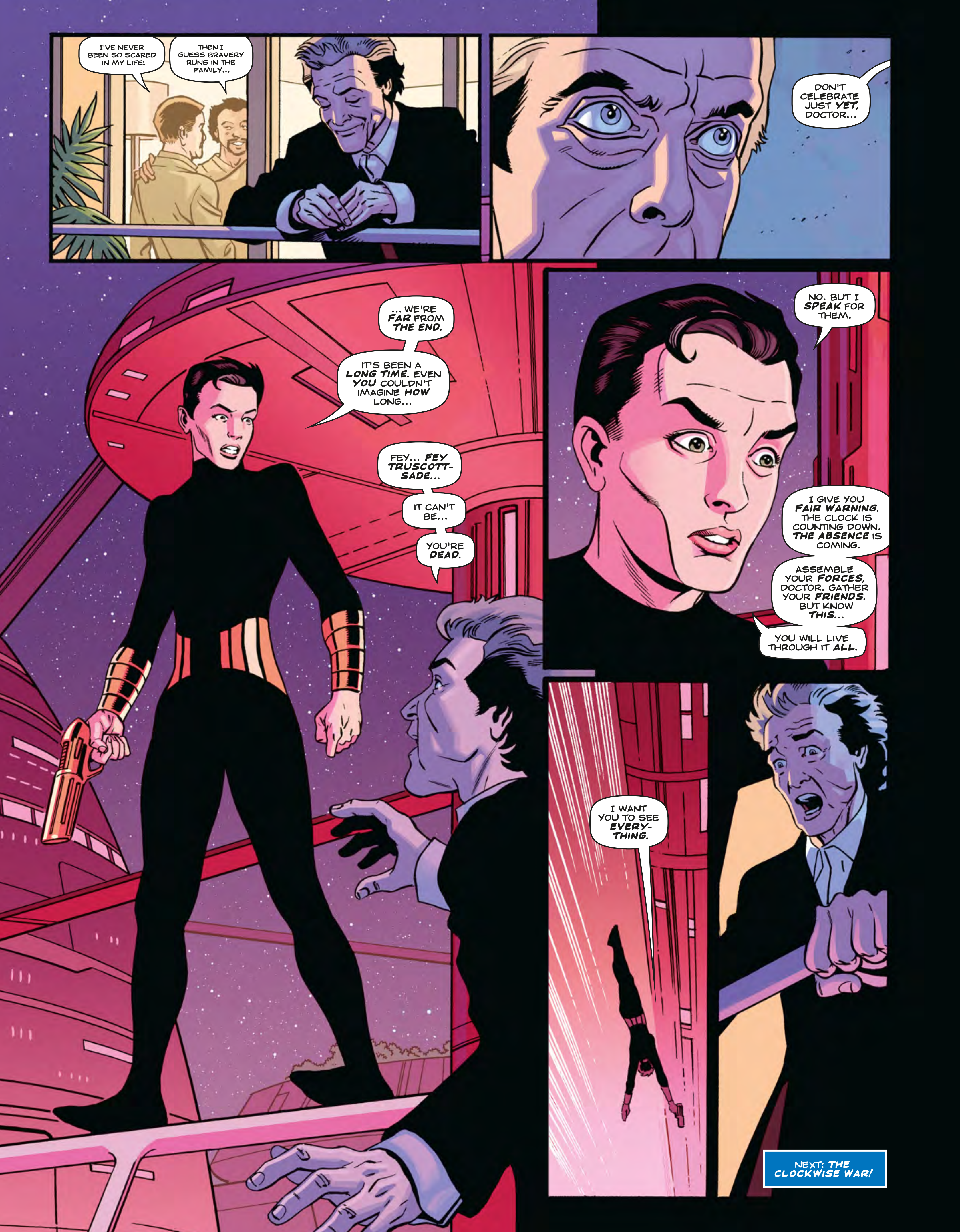

WHOOA!
SKROW!
IT'S SISTER PHILIA!
SKROW!
THEY ARE STILL DREAMING!
THE PIPER MUST BE CONTROLLING THEM!
SKROW!
NEARLY THERE, SWEETHEART -- YOU DO YOUR SUMS PROPER THIS TIME...
WHEN THE DUST SETTLES ON THIS TOWN, AN' THEY'RE SORTIN' THROUGH ALL THE BODIES -- THEY'LL LOOK FER SOMEONE TO BLAME. IT'S GONNA BE THE GALATEANS.
THERE'LL BE A NEW WAR, DARLIN'! WON'T THAT BE PEACHY?
N-NO... I W-WILL FIGHT YOU...
PIPER! THIS IS YOUR LAST CHANCE -- RELEASE CHIYOKO AND RETURN TO THE DREAMSPACE!
BUT I JUST GOT HERE, BOSS, AN' I'M HAVIN' SUCH A LAUGH!
NOT FOR MUCH LONGER, YOU MONSTER.
THE DOCTOR AND I HAVE BUILT A SURPRISE FOR YOU -- THIS DEVICE WILL DESTABILISE YOUR STRUCTURE...
LET'S SEE YOU LAUGH THIS OFF!
ZREEEEEE!
DOCTOR...
YES, I CAN SEE...


OH-DEAR, OH-DEAR. YER LITTLE GADGET DON'T WORK, MATE. I FEEL BETTER THAN EVER.
YOU, ON THE OTHER HAND...
...FOR YOU, ZE VAR IS OVER!
KRAK!
ALAAAN!
NOOOO!!!
I'M GOING TO HAVE TO STOP HER, DELPHI...
YOU MEAN KILL HER! SHE IS NOT RESPONSIBLE FOR THIS!
I KNOW! BUT SHE'LL FINISH US AND GOD KNOWS HOW MANY MORE PEOPLE IF I DON'T!
SKROW!
WOULD YOU SHOOT AN ORGANIC WOMAN SO EASILY?
THERE IS NOTHING "EASY" ABOUT THIS!
DON'T DO IT, MAGGIE, PLEASE! TRUST THE DOCTOR...
"...HE'S PROBABLY BEATEN THE PIPER BY NOW!"
OH, GOD, NO... NO...
I HATE TO SEE A GROWN MAN CRY, SQUIRE...
...SO LET'S PUT A STOP TO THAT RIGHT NOW.


I THINK HE WANTS TO SEE US SMILE, ALAN.
OH, WE CAN DO THAT, CAN'T WE, RANESH?
EH...?
CONFUSED? LET ME EXPLAIN...
...YOU SEE, I NEVER LEFT KING'S COLLEGE. I'M SPEAKING TO YOU VIA A BLOCK TRANSFER CONSTRUCT OF MYSELF.
THANK YOU FOR THE SUGGESTION, DOCTOR.
OUR DEVICE WAS A SHAM. WE JUST WANTED TO GOAD YOU INTO SHOOTING ME.
AND NOW, MR PIPER...
...NOW I HAVE A PIECE OF YOU.
CONSTRUCTS ALL FOLLOW THE SAME PATTERN: YOUR ENTIRE MATRIX IS ENCODED INTO EVERY SCRAP OF YOUR BODY, LIKE BIOLOGICAL DNA.
AND IF THERE'S ONE THING I'M REALLY TERRIBLY GOOD AT...
...IT'S BREAKING DOWN CODES.
AAAAHHH!
ZRAAAAAKK!


SHREEEEEEEEE!
CAN YOU FEEL IT? THAT'S EVERY SINGLE ATOM INSIDE YOU SPLITTING APART.
THIS IS HOW TOMMY FELT.
N-NO, C'MON, SQUIRE... DON'T MUCK ABOUT... Y-YOU DON'T WANNA DO THIS...
SHUT UP.
YOU ARE EVERYTHING I DESPISE.
YOU'RE AN OLD STORY AND WE DON'T WANT YOU ANYMORE.
WE'VE FOUND SOMETHING BETTER.
SHREEEEE!
WH-WHAT'S HAPPENING?!
I... I D-DO NOT UNDERSTAND... I WAS IN A WARZONE...
SISTER PHILIA, WHERE ARE WE...?
HE DID IT!
TURING DID IT!
TUR-RING! TUR-RING!
FACE FACTS, BIG AL...
YOU'RE A LEGEND.


LATER...
...YOU SHOULD KNOW, COMPUTERS CAN'T CALCULATE BLOCK TRANSFER COMPUTATIONS -- THE PROCESS DESTROYS THEM...
THE FACT THAT YOU CAN MEANS THAT YOUR MIND IS AS REAL AS ANYONE'S. NO ARTIFICIAL INGREDIENTS.
BUT THAT ISN'T WHAT'S REALLY BOTHERING YOU, IS IT, ALAN?
YOU MEASURE YOUR LIFE IN CENTURIES -- RANESH ONLY HAS YEARS. YOU'LL WATCH HIM GO GREY AND WITHER...
AND YOU'RE SCARED THE PAIN YOU'LL FEEL AS YOU SEE HIM FADE WILL OUTWEIGH THE JOY HE'LL BRING YOU ALONG THE WAY.
HUMANS, EH? THEY'RE LIKE CANDLE FLAMES. ONE TINY BREEZE AND THEY'RE GONE.
I WAS MARRIED ONCE. FOR A COUPLE OF HEART-BEATS.
WOULDN'T CHANGE A SECOND.
YOU WERE AWESOME OUT THERE TODAY, CHIYOKO!
I'M SO PROUD OF YOU, SWEETHEART. YOU WERE VERY BRAVE.
DOES THIS MEAN I CAN GET A LAVA SNAKE NOW?
NOT IN A MILLION YEARS, DARLING...
RANESH...
I -- I DON'T KNOW IF YOU'RE STILL MAD ENOUGH TO PUT UP WITH ME, BUT IF BY SOME MIRACLE YOU ARE...
WILL YOU MARRY ME?
YES! WOO-HOO!
HE'S NOT THE MESSIAH... HE'S A VERY LUCKY BOY.
CLAP-CLAP-CLAP-CLAP-CLAP-CLAP!


I'VE NEVER BEEN SO SCARED IN MY LIFE!
THEN I GUESS BRAVERY RUNS IN THE FAMILY...
DON'T CELEBRATE JUST *YET*, DOCTOR...
... WE'RE *FAR* FROM *THE END.*
IT'S BEEN A *LONG TIME.* EVEN *YOU* COULDN'T IMAGINE *HOW* LONG...
FEY... *FEY TRUSCOTT-SADE...*
IT CAN'T BE...
YOU'RE *DEAD.*
NO. BUT I *SPEAK* FOR THEM.
I GIVE YOU *FAIR WARNING.* THE CLOCK IS COUNTING DOWN. *THE ABSENCE* IS COMING.
ASSEMBLE YOUR *FORCES,* DOCTOR. GATHER YOUR *FRIENDS.* BUT KNOW *THIS...*
YOU WILL LIVE THROUGH IT *ALL.*
I WANT YOU TO SEE *EVERYTHING.*
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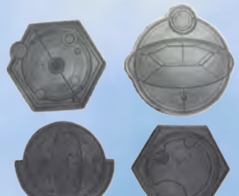

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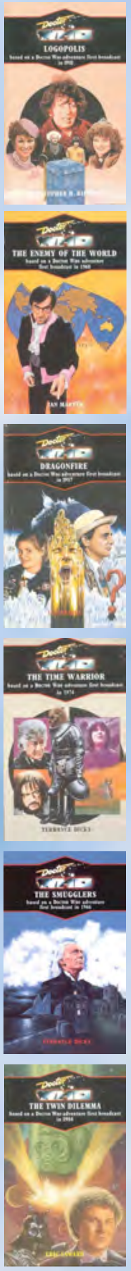

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The Future Foretold, the Past Explained

David Fisher, author of some of the Fourth Doctor's most vivid adventures, died on 10 January, aged 88.

FEATURE BY **ALAN BARNES**

Something extraordinary happens 17-and-a-half minutes into the third episode of *The Stones of Blood* (1978). Until now, we've been inside a stone circle, at night, with the eccentric Professor Rumford (Beatrix Lehmann) and the robot dog K9, who've been guarding a device built by the Doctor (Tom Baker) in order to transport himself into hyperspace to rescue his companion (it's a long story). The circle has come under attack from two living monoliths – the stones of the title – but now these 'Ogri' have retreated, to 'recharge' themselves...

At which point, the action cuts away to outside a bright orange tent pitched in a (studio interior) field. A bare-chested camper (James Murray) emerges from the tent, fiddling with the fly of his trousers... and is startled to see those two monoliths stationed close by. He calls for his girlfriend Pat (Shirin Taylor) to come and see. Pat thinks the stones could be a practical joke: "Perhaps someone from the Wheatsheaf dumped them here during the night..." But then she reaches out to touch one of the stones, and finds she can't take her hand away. The stone glows and she screams. Then he screams, as her hand turns to bone... then the screen flares blood red, as the Ogri feed on their prey.

Writing in **Doctor Who Magazine** in 2004, then-newly appointed *Doctor Who* showrunner Russell T Davies described this short scene, just under 90-seconds long, as one of his favourites in the whole of the series to date: 'Pat and her man... play no part in the story. This scene could be cut, without changing any aspect of the plot. And it does cost a penny or two, to bring in two new actors... But someone persisted, because someone understood exactly what makes this show tick. That death can happen, anywhere, any time. The universe isn't safe. We need the Doctor.'

David Fisher – writer of *The Stones of Blood*, plus *The Androids of Tara* (1978), *The Creature from the Pit* (1979) and *The Leisure Hive* (1980), not to mention the originator of the story that became *City of Death* (1979) – was that someone who understood exactly what made *Doctor Who* tick. He was born in Australia on 13 April 1929, the son of an English émigré sheep farmer – but bankruptcy forced the Fishers to return to the UK when David was still a boy. Early adventures in advertising, a profession he "loathed", led Fisher to write commercial 'admags' for Scottish Television... which led to comedy skits for STV's daily entertainment show *The One o'Clock Gang*... which led to episodes of *This Man Craig* (1966-67), an ongoing drama series about a Glasgow schoolteacher. Another of the *This Man Craig* writers, Anthony Read, encouraged Fisher; and soon, he contributed the first of an eventual 11 scripts to *The Troubleshooters*, script-edited and later produced by Read.

The Troubleshooters (1965-72) was a hugely popular BBC drama serial about the international Mogul Oil company and its globe-trotting employees. Fisher's first *Troubleshooters* episode, *You Want a Clockwork Nightingale* (1969), concerned Mogul's South African subsidiary – for which Fisher plainly drew upon a brief period in the 1950s when he'd found himself working on advertising projects in Johannesburg, under the apartheid regime. Other far-flung locales featured in Fisher-authored *Troubleshooters* instalments included Haiti, for *The Dangerous Green Impala* (1970) – an episode part-filmed on location in the Caribbean, in which Mogul's agents found themselves up against then-President François 'Papa Doc' Duvalier's notorious voodoo-dabbling paramilitaries, the Tonton Macoute.

In 1976 Graham Williams, formerly a trainee script editor on *The Troubleshooters*, was appointed to the producership of *Doctor Who*; the following year, the hugely experienced Read joined him as the ►

The stone glows and she screams. Then he screams, as her hand turns to bone...

Opposite page: The Doctor (Tom Baker) narrowly escapes being sacrificed in Part Two of *The Stones of Blood* (1978).

Above: David Fisher in 1989, with the award he won from the *Doctor Who* Appreciation Society for *The Stones of Blood*.
Photo © Marcus Hearn.

Left: Margaret (Ellen McIntosh) and Ian Craig (John Cairney) in *This Man Craig* (1966-67).

Below left: The sequence from Part Three of *The Stones of Blood* that so impressed Russell T Davies. K9 and Professor Rumford (Beatrix Lehmann) realise that the Ogri have gone in search of blood... and two campers, Pat (Shirin Taylor) and her partner (James Murray), fall victim to the stones.

Below: Ray Barrett as Peter Thornton, Geoffrey Keen as Brian Stead and Philip Latham as Willy Izard, in a publicity shot for *The Troubleshooters* (1965-72).

The Prisoner of Zenda
Treasure Island
Robert Louis Stevenson

Above left: David Fisher's friend and colleague Anthony Read, pictured in the 1980s.

Above centre: Cessair of Diplos (Susan Engel) in *The Stones of Blood*.

Above right: David drew inspiration from *The Prisoner of Zenda* by Anthony Hope (first published in 1894) and *Treasure Island* by Robert Louis Stevenson (first published in 1883).

Below left: An injured Romana (Mary Tamm) is carried by Count Grendel (Peter Jeffrey) in Part One of *The Androids of Tara* (1978).

Below right: The Doctor communicates with Erato in Part Four of *The Creature from the Pit* (1978).

◄ series' new script editor. Read wasted no time recruiting Fisher to the *Doctor Who* fold. More than a decade previously, Fisher had submitted a story about a spaceship under Stonehenge to the series' founding story editor, David Whitaker, but nothing had come of it. Now, he again had the opportunity to indulge his long-held interest in standing stones; and *The Stones of Blood*, in which the Doctor exposed the plasma-fuelled silicon servants of an alien villainess, was the result.

In its latter stages, however, *The Stones of Blood* shifted from a West Country shrouded in mist and cloaked in Celtic mythology to a white-walled prison ship in hyperspace, where the Doctor found himself in the court of two alien justice machines, the Megara. This was familiar ground for Fisher – since between *The Troubleshooters* and *Doctor Who*, he'd been a frequent contributor to Granada's legal procedural drama *Crown Court* (1972-84). Serials such as *The Death of Dracula* (1973, about the on-stage shooting of an illusionist with a vampire schtick) and *The Most Expensive Steak in the World* (1973, about an Argentinian cattle rancher suing a Scottish farmer over the price of a bull later proven to be infertile) required "a talent for keeping within the law of questioning" – exactly the type of questioning that frustrated the Doctor in his efforts to prove the identity of the criminal Cessair of Diplos...

> **Fisher had the opportunity to indulge his long-held interest in standing stones.**

Another aspect of one of Fisher's *Crown Court* serials anticipated his next *Doctor Who* story, too. *A Right to Life* (1973, about the alleged mistreatment of a mental patient) featured Peter Jeffrey as Professor Esmond Seagrave – Jeffrey would go on to steal the show as the rotten Count Grendel, plotting to murder his way to the crown of a Ruritanian world in *The Androids of Tara*. This was a gleefully unabashed reworking of Anthony Hope's hybrid romance-adventure novel *The Prisoner of Zenda* (1894), with the Doctor's companion Romana (Mary Tamm) as the royal doppelgänger caught up in the machinations of Grendel's progenitor, the so-called 'Black Michael'. Right to the end of his life, Fisher nurtured an unfulfilled ambition to adapt Robert Louis Stevenson's *Treasure Island* (1883), a novel he'd loved from the age of eight – and his delight in repurposing another classic adventure of the late Victorian era was never more tangible than in the final line delivered by the defeated Count to the Doctor, moments before diving off the battlements of Castle Gracht: "Next time, I shall not be so lenient!"

The Stones of Blood and *The Androids of Tara* formed part of the Doctor's season-long quest for the six constituent parts of the Key to Time. The continuing reinvention of the series, and its increasingly witty tone under Read's successor, Douglas Adams, didn't go unnoticed. On 29 November 1979, *New Scientist* columnist Tim Robinson praised the series' 'new lease of life', singling out Fisher's third *Doctor Who* for its humanitarianism. *The Creature from the Pit*, wrote Robbins, 'was much concerned with being afraid to find out what something is, to reach out and touch the unthinkable. The Doctor talks to the Creature, some poor... blob shut up in the dark by a wicked woman, a blob crying out for the touch of understanding.'

The *New Scientist* seal of approval must have been particularly gratifying for Fisher, whose interview with a boffin from the Cambridge Astronomical Society had led him to devise the planet-destroying neutron star featured in the climax of that particular adventure – not to mention the unlikely method used to disable it (wrapping it in tin foil, effectively). Fisher repaid the compliment when *New Scientist*'s ongoing interest in the theoretical tachyon particle directly inspired the major MacGuffin of his final *Doctor Who* adventure, *The Leisure Hive*. Its edition of 22 February 1979 described a 'Tachyon Transporter Paradox', suggesting that tachyons

might be used to create identical twins… hence, it appears, the people-duplicating Tachyon Recreation Generator installed on the planet Argolis.

That wasn't quite the end of Fisher's involvement with *Doctor Who*, however. He turned those last two adventures into Target Books novels – expanding hugely on the TV versions in the process. In *Doctor Who and the Leisure Hive* (1982), he described the knights of the alien Argolins' 'Golden Age of Heroic Combat', including the Monty Python-esque fable of 'Herrell the Hapless' and 'Mako the Mighty'. Many years later, he also adapted his first two adventures as audiobooks for BBC Worldwide – in which he elaborated on Grendel of Tara's ignoble ancestry.

With its Dennis Wheatley-ish diabolists and its detailed references to arcane lore, Fisher's well-remembered *Hammer House of Horror* episode *Guardian of the Abyss* (1980) saw him return to the occult histories written all over *The Stones of Blood*. But real-life histories sustained Fisher throughout the latter part of his writing career, co-authoring several non-fiction works – including *Kristallnacht: The Nazi Night of Terror* (1990) and *The Fall of Berlin* (1992) – with his former mentor Read.

There's no doubt that David Fisher's four (and a half) *Doctor Who*s will continue to weave a potent spell. Perhaps because, as that *New Scientist* review of *The Creature from the Pit* implied, for all their flights into fantasy, they were always most vivid in character and feeling. See, for example, Madame Lamia (Lois Baxter) in *The Androids of Tara* – hopelessly devoted to Grendel, a man she knows is only using her: "But that is better than nothing." Or the Creature's jailer, the vindictive and manipulative Lady Adrasta (Myra Frances) – who, Fisher later confessed, was drawn from life: "The evil queen was my Aunt Gladys!" Or those two hapless campers, whose short life stories maybe ended in a short wake at the Wheatsheaf. Or Organon (Geoffrey Bayldon), Adrasta's one-time 'Astrologer extraordinary', who now shares the Pit with Erato, the Creature, and promises: "The future foretold, the past explained, the present… apologised for."

The future foretold, the past explained, the present apologised for; David Fisher's *Doctor Who*, in ten small words. **DWM**

THE GAMBLE WITH TIME

City of Death (1979) was credited to 'David Agnew' – an alias concealing script editor Douglas Adams' extensive reworking of a David Fisher storyline, *The Gamble with Time*. Set largely in and around a Monte Carlo casino, this was a period-set pastiche of the pulp-fictional Bulldog Drummond adventures penned by 'Sapper'. Here, a stranded alien Sephiroth (not Jagaroth), its form splintered across several time zones, funded its time travel experiments partly via proceeds from its casino and partly by selling off duplicate *Mona Lisa*s run up by a captive Leonardo da Vinci.

Fisher wasn't able to rewrite *The Gamble with Time* as required – ie, shifting the majority of the story to present-day Paris, to allow for location filming in France. Although many of *The Gamble with Time*'s constituents made their way into Adams' *City of Death* (a time-splintered alien stealing the *Mona Lisa*; a story structured to begin and end on prehistoric Earth; a lengthy diversion to 16th-century Florence), much was thrown out – including the alien's casino. In Fisher's version, the Count Scarlioni character was known as Carl Jaspers and had (as per Sapper) not a wife, but a 'beautiful companion', the Baroness Heidi von Kleist – who was seen using a 'time device' given her by the Count to make huge wins at the roulette wheel. Leonardo da Vinci, on the other hand, doesn't appear on screen in *City of Death* – but he'd likely have briefly appeared in Fisher's version, when the Doctor liberated him from the three-fingered clutches of the Sephiroth Tancredi.

Above: Count Scarlioni (Julian Glover) and the Countess (Catherine Schell) confer in Part Two of *City of Death* (1979).

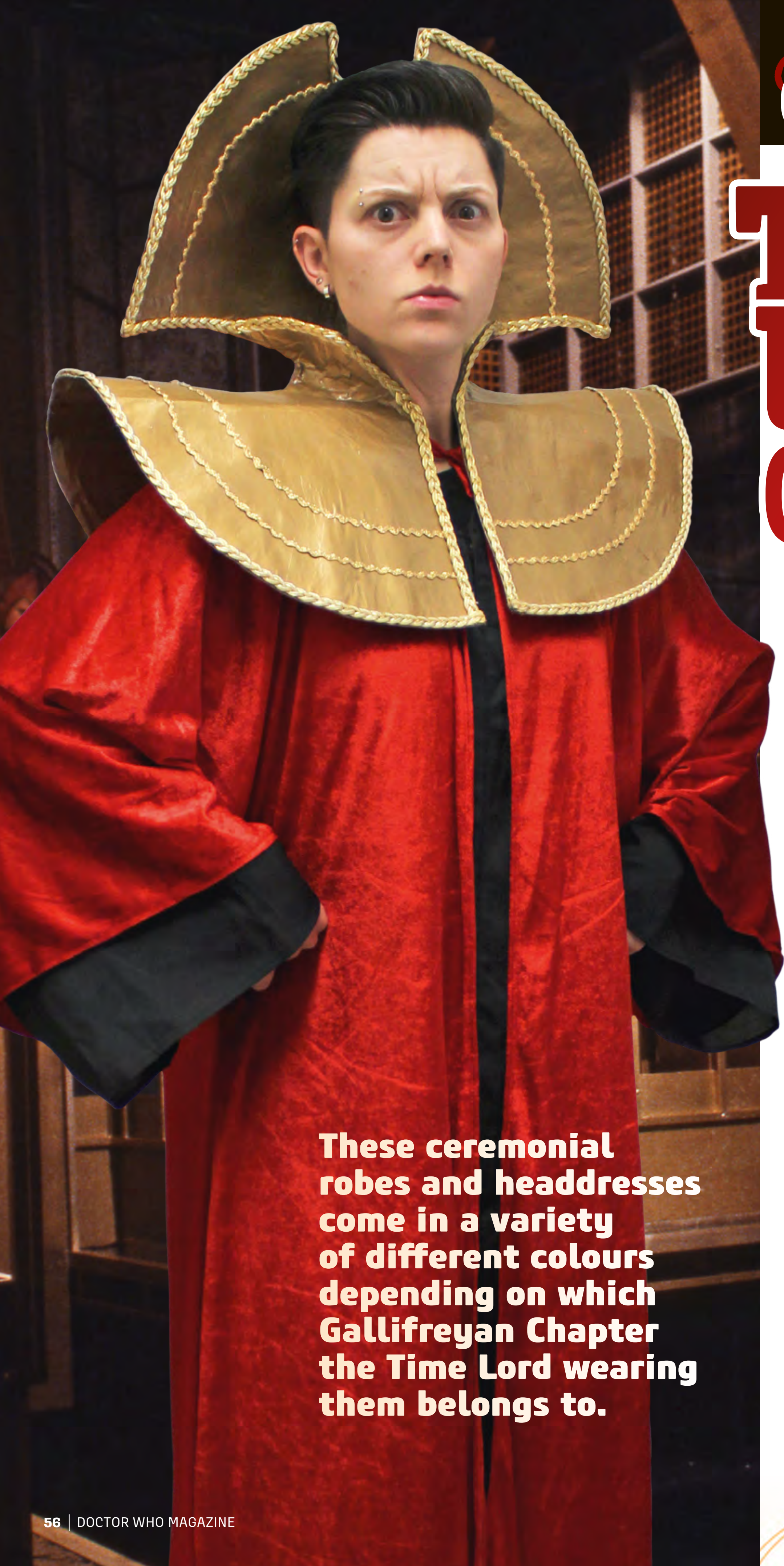
Left: The evil Lady Adrasta (Myra Frances) in *The Creature from the Pit* was modelled on David's aunt!

Below: An Argolin in a publicity image from David's final *Doctor Who* story, *The Leisure Hive* (1980).

Time Lord Collar

Ever wanted to cosplay your favourite *Doctor Who* characters? Here's our guide to making your own Time Lord collar...

FEATURE BY **CHRISTEL DEE**



These ceremonial robes and headdresses come in a variety of different colours depending on which Gallifreyan Chapter the Time Lord wearing them belongs to.

Gallifreyan couture is possibly my favourite over-the-top attire in *Doctor Who.* Time Lords are known for their pomposity and grandeur – and they don't shy away from displaying this in their fashion choices.

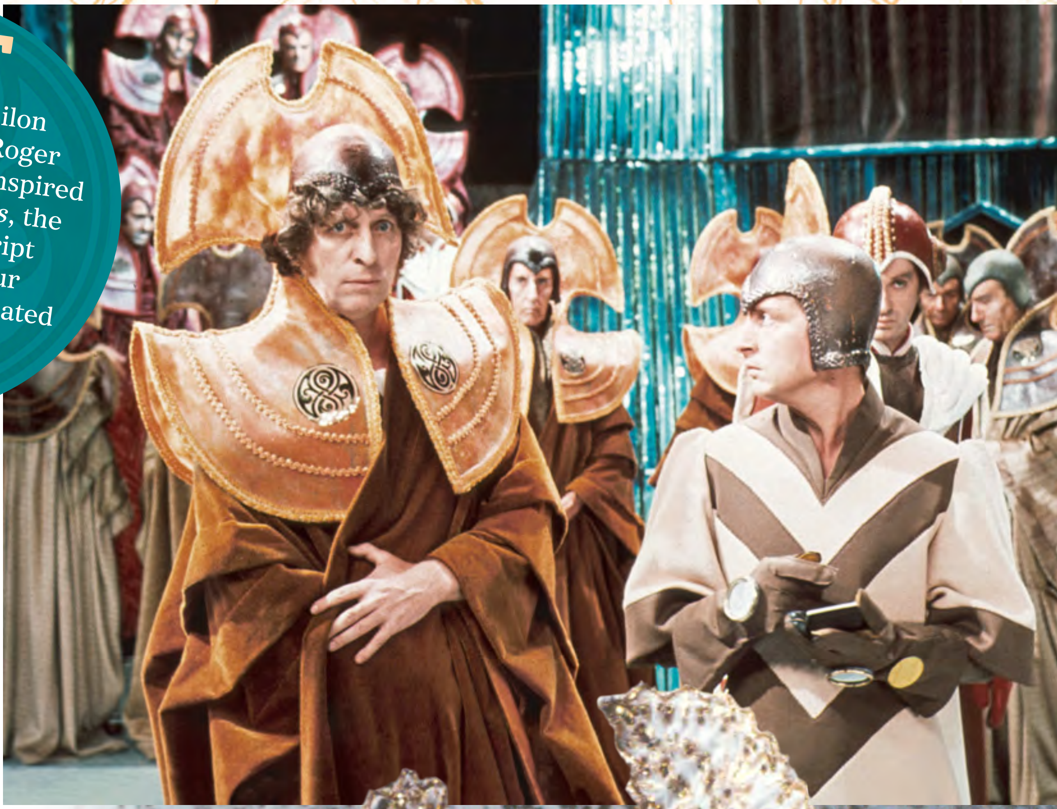
The Time Lords of the High Council of Gallifrey cover themselves from head to toe in heavy, luscious robes and oversized, decorated headdresses. Their headgear – particularly the dainty headpiece worn by the Inquisitor (Lynda Bellingham) in *The Trial of a Time Lord* (1986) – makes me think of the exquisitely embroidered jewelled headdresses of the Tudor and Elizabethan times. I like anything that's ornate and flamboyant, so couldn't resist having a go at making a Time Lord collar of my own.

The robe and collar combo was first introduced in *The Deadly Assassin* (1976), the last story to feature the work of renowned costume designer James Acheson, who also came up with the iconic look for Tom Baker's Fourth Doctor. The production team didn't have the budget to convey the richness of Time Lord society in the sets so the designers worked to bring this out in the costumes instead. With the intention of making them appear regal, and embodying their rich history and backstory, the Time Lords were dressed in vestments akin to state robes.

These ceremonial robes and headdresses come in a variety of different colours depending on which Gallifreyan Chapter the Time Lord wearing them belongs to. Prydonians wear scarlet and orange, Arcalians wear green, Patrexes wear heliotrope (light purple) and so on. Gold robes are reserved for the Gold Usher while high-ranking Time Lords wear a cap and display a crest on their headdresses.

FACT

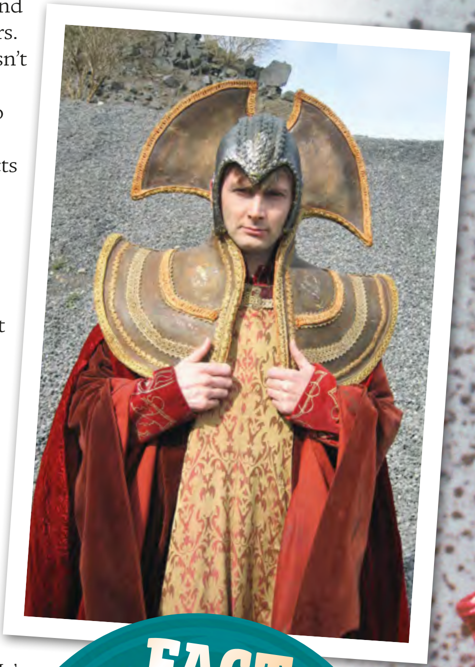
The Seal of Rassilon was designed by Roger Murray-Leach and inspired by *The Book of Kells*, the beautiful manuscript containing the four Christian gospels created by Celtic monks circa 800 AD.



In 1976, the first Time Lord headdresses were made from low-fibre content fibreglass (and were very fragile), while the caps were made out of stiffened felt. Headdresses were made for each chapter in their respective colours. They were reused in later stories featuring the Time Lords including *The Invasion of Time* (1978) and *Arc of Infinity* (1983). Because the material was so brittle, only around four of these original collars are known to survive.

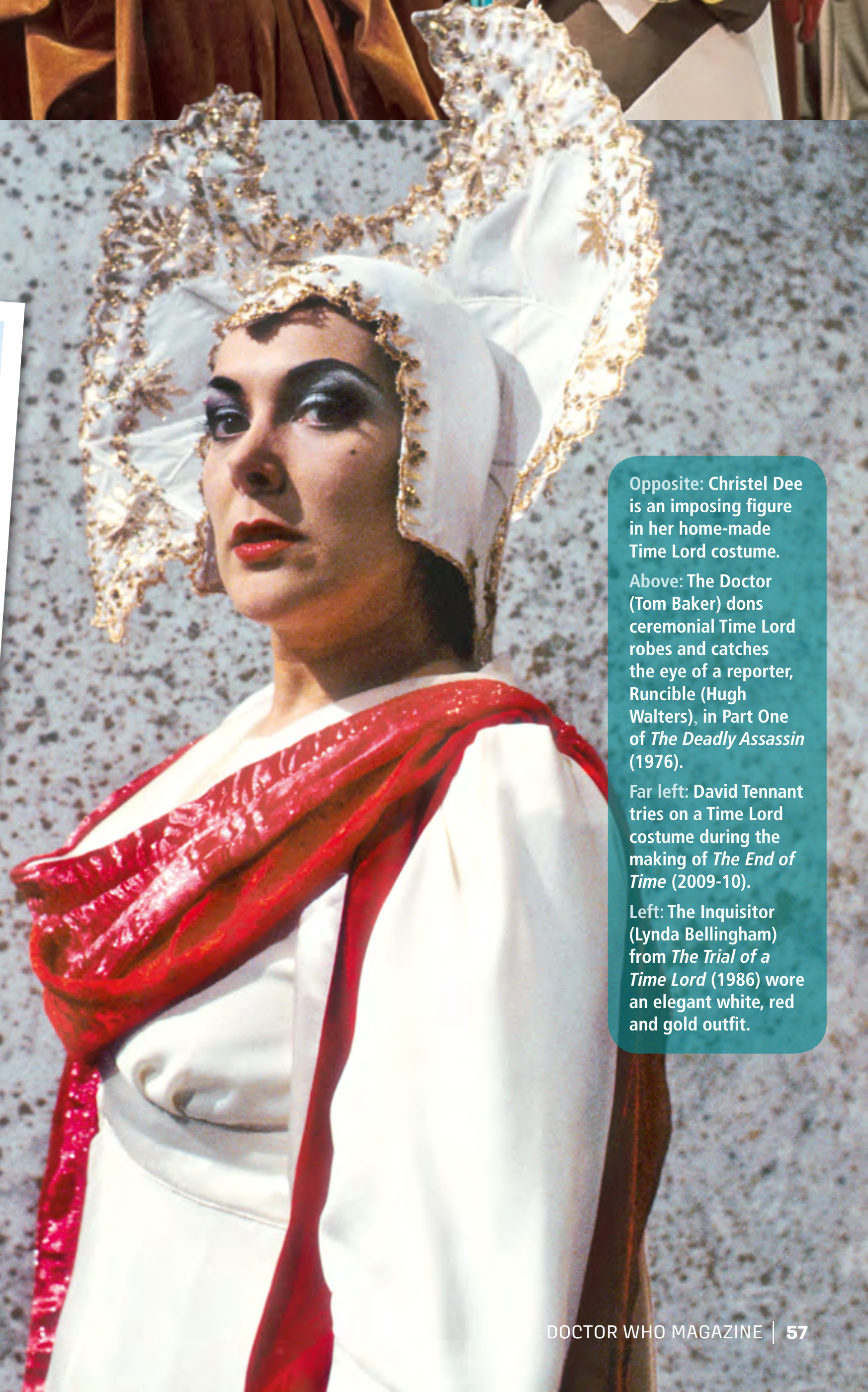
If you fancy having a go at creating your own Time Lord collar we've got a handy step-by-step guide to help you get started. You could replicate an existing collar from *Doctor Who* or, if you're feeling extra creative, make the outfit personal to you and choose your own colours.

Remember, cosplay isn't just about the costume – it involves getting into character too. Wearing a Time Lord collar affects your posture, making you stand up straight and hold your head up high. I felt quite noble when I dressed up as a Time Lord for the first time. However, while it looks grand, it's not the most comfortable of costumes to wear. If the collar is a little rough around the neck, invest in some washing up sponges – just cut them to size and use a glue gun to fix them on the inside of the neckpiece for padding. It's not the easiest costume to move around in either. You can't walk very fast in it and it's really easy to knock things over, so take care. Getting through doors can be interesting too, as the collar is so wide. Be prepared for some sideways walking like a crab! ►



FACT

David Tennant and Tom Baker are the only two Doctors to wear Time Lord collars, although Baker is the only Doctor to wear one on screen – Tennant was just messing about on set!



Opposite: Christel Dee is an imposing figure in her home-made Time Lord costume.

Above: The Doctor (Tom Baker) dons ceremonial Time Lord robes and catches the eye of a reporter, Runcible (Hugh Walters), in Part One of *The Deadly Assassin* (1976).

Far left: David Tennant tries on a Time Lord costume during the making of *The End of Time* (2009-10).

Left: The Inquisitor (Lynda Bellingham) from *The Trial of a Time Lord* (1986) wore an elegant white, red and gold outfit.

COSPLAY Time Lord Collar

YOU WILL NEED

- two large pieces of thick white card
- masking tape
- strips of newspaper
- PVA glue mixed with water
- a large paint brush
- spray paint
- high-gloss spray varnish
- clear lacquer
- a glue gun and glue sticks
- decorative rope

Tips on where to find stuff

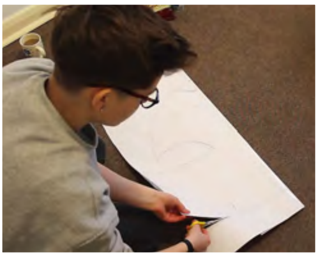
Spray paint, clear lacquer and high-gloss spray varnish can be purchased from DIY shops or online. It's up to you what colour paint you use – I like gold the best. I would recommend buying a large paintbrush (the sort you use to paint walls) from a DIY store as this will save you a lot of time. PVA glue, thick white card and masking tape can be found in any art shop or online. For decorative rope, visit a textiles shop (pro tip: the textiles section in John Lewis sells red-and-gold decorative rope).

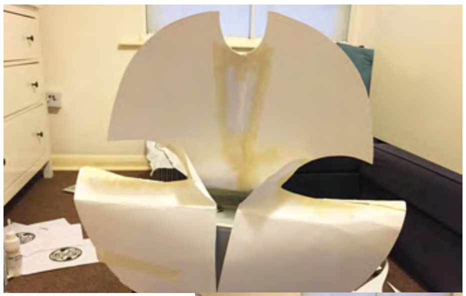
Step 1

Using paper, make templates for one back panel and two front panels. I worked out the height of the back panel by measuring the top of my shoulders to my chest and doubling it. I worked out the width by measuring across my shoulders and adding an extra four inches. The two front panels are half the height of the back panel. Alternatively, you can download our template from *tinyurl.com/DWMcollar*

Step 2

Place the template onto the white card. Draw around it using a pencil then cut it out.

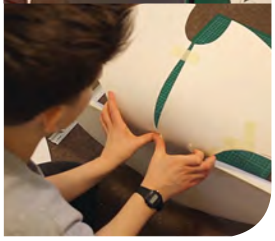




Step 3

Fix the templates together using masking tape. Try it on to ensure it fits and make any adjustments. Prop it up on a large box (or mannequin if you have one) to help you.

Optional step:
Cut the back template in half and overlap the corners to create some curvature around the head.

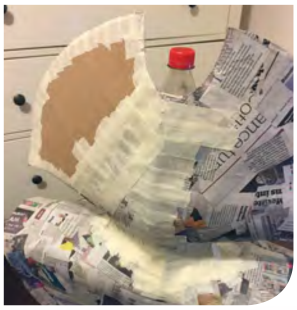


Step 4

Apply the PVA mixture to a scrap of newspaper and add it to the collar. Repeat until the entire collar is completely covered. Allow the first coat to dry. Repeat this step two-three times.

Step 5

If the collar doesn't feel sturdy enough, add some pieces of corrugated cardboard with masking tape to strengthen the panels. Coat it with more newspaper and PVA glue.

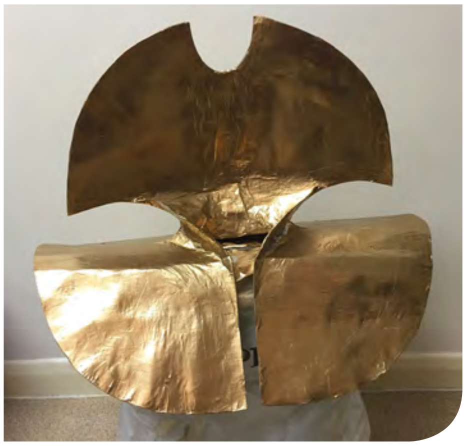


Step 6

Prepare the collar to be painted by sealing the dry newspaper with a coat of high-gloss spray varnish. Leave to dry.

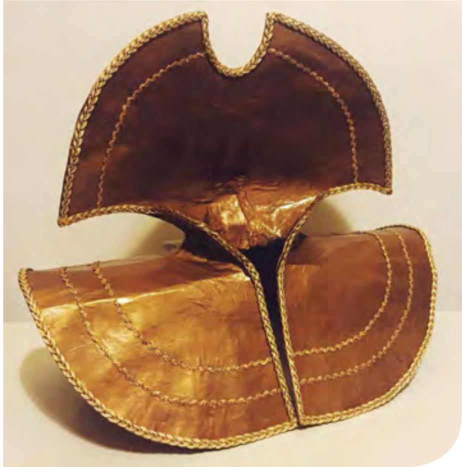
Step 7

Coat the collar with a layer of spray paint. Leave to dry. Repeat this step two-three times.



Step 8

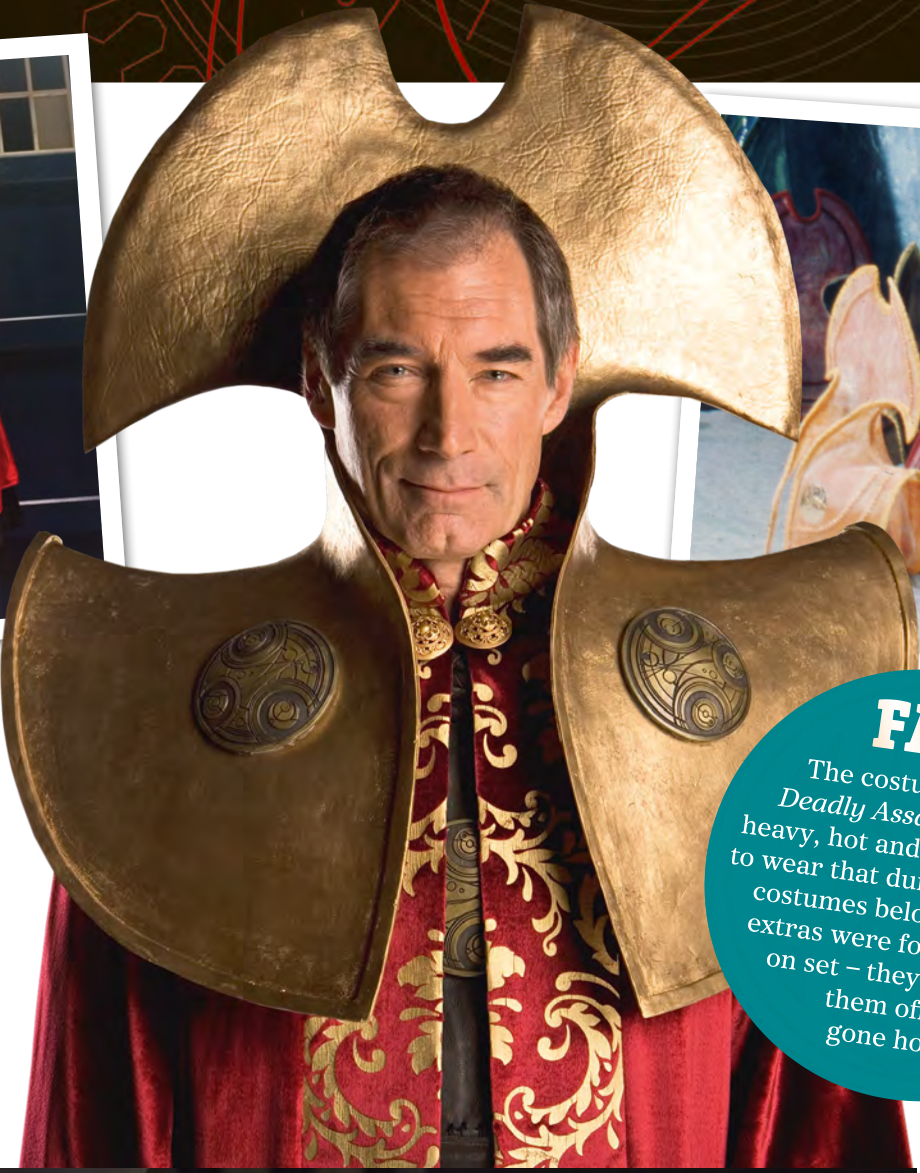
Give the collar a nice glossy finish with a coat of the clear lacquer. Leave to dry.

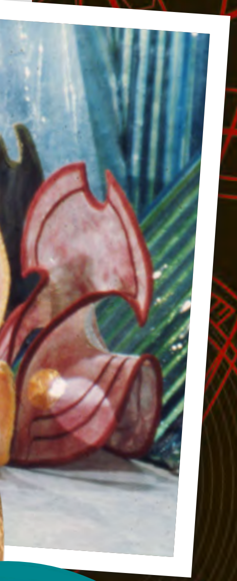


Step 9

Using a glue gun, apply small amounts of hot glue to the edges of the collar, then lay the decorative rope on top of the glue and press down firmly. Do this a bit at a time as hot glue dries quickly. (Under 18s may need an adult to help with this step.)

There's a full step-by step video guide at: *tinyurl.com/TimeLordCollar*





To complete the look...

Pair the collar with a long, red velvet robe or cloak (preferably one that comes down to the ankles) and a black gown underneath.

Optional finishing touch

Find a high-res image of the Seal of Rassilon online, print out two copies and colour in the white parts using a gold pen. Cut them both out and glue them to each side of the front of the collar. **DWM**

FACT

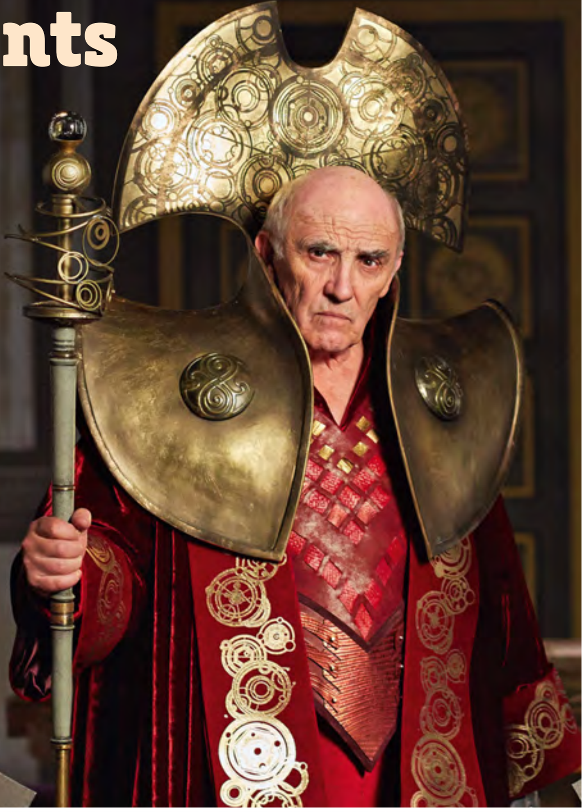
The costumes in *The Deadly Assassin* were so heavy, hot and uncomfortable to wear that during production costumes belonging to two extras were found dumped on set – they had taken them off and gone home!

Gallifreyan Garments

Time Lord headpieces made their 21st-century *Doctor Who* debut in *The End of Time* (2009-10) and have most recently appeared in *Hell Bent* (2015). Costume designer Ray Holman recalls revamping the old Time Lord collars for the 2015 series. “Steven [Moffat] wanted them to be the same shape as the classic collars and the collar used on Timothy Dalton [who played Rassilon in *The End of Time*], but they were very delicate. So we made new master moulds by carving them using the same shape. They were then moulded from fibreglass and covered with a fine leather.”

In *Hell Bent*, the President (Donald Sumpter) was given a much more elaborate collar. “We laser-cut some fine metal into the cog shapes associated with Gallifrey and over laid them onto the back of the collar, simply to add a more regal status. Then we painted them. The leather we used was a gold colour but we added shade and shadow by using darker coloured gold in different places.”

Rays says these new collars are light to wear, but like the originals “they don’t really allow the actors to move their heads very well. However, they are very dramatic.” Ray and his team also recreated the Time Lords’ clothes. “These were made in velvet, with gold digital printing down the front for the robes and woven leather for the under waistcoats.”



Top left: Christel poses by the TARDIS.

Top centre: Timothy Dalton as Rassilon in a publicity shot from *The End of Time*.

Top right: Time Lord collars on the set of *The Deadly Assassin*.

Far left: Costume designer Ray Holman on the TARDIS set.

Left: Rassilon (Donald Sumpter) in *Hell Bent* (2015) wore arguably the most impressive Time Lord collar to date.

The Fact of Fiction

Exploring the hidden depths of *Doctor Who*'s most intriguing stories...

The **Doctor's Wife**

The Doctor has an adventure alongside his longest-serving companion... his own TARDIS, in the form of a young woman called Idris!

FEATURE BY **ALAN BARNES**

We knew it, right from the start. Before we knew the TARDIS was a time-and-space machine, before we knew it was bigger on the inside, before we knew it had a chameleon circuit and a console and 'roundels' and a scanner... the very first thing we knew about the TARDIS was the conclusion reached by Ian Chesterton (William Russell) in *An Unearthly Child* (1963). After detecting a "faint vibration" from the police box that he and his fellow schoolteacher Barbara Wright (Jacqueline Hill) had found in a London junkyard, he declared: "It's alive!"

Strange that it took the Doctor so long to arrive at the same conclusion, though. Several episodes later, in *Inside the Spaceship* (aka *The Edge of Destruction*, 1964), the First Doctor (William Hartnell) rejected the idea that his ship might be sentient, and had been seeking to communicate with its occupants in a bid to avert disaster: "My machine can't think!"

But she could. We always knew. I know *I* knew, because – if you'll forgive the indulgence – 21 years ago, for DWM 250, I authored *A Life of Matter and Death*, a comic strip in which the essence of the TARDIS appeared as a ghostly Grey Lady, haunting its corridors. 'The TARDIS has shared all the Doctor's adventures...' began the final caption. 'Sometimes, he shares *hers*.'

That's not meant to brag; around that time, novels were written featuring TARDISes incarnate, too ('Marie' and 'Compassion' in the BBC Books range, for example). Rather, to prove that *The Doctor's Wife* came as on-screen confirmation of that thing we'd always known – ie, it's not just that *he's* shared all *her* adventures. *We've* shared all her adventures, too...

And she always took us where we needed to go.

The Doctor's Wife

FIRST BROADCAST: 14 May 2011

In an unearthly junkyard...

00m 44s 'Auntie' (Elizabeth Berrington) and 'Uncle' (Adrian Schiller) watch as an Ood named 'Nephew' (Paul Kasey) drains the mind and soul of Idris (Suranne Jones). In the readthrough script (dated 27 August 2010), Auntie was described as 'female, black'. Uncle was 'hairy and odd', wearing 'a patched and improvised thing that might have started out as a Victorian morning suit' – not a hunchback in remnants of Confederate army uniform! And Idris wore 'a wrecked Victorian party dress' – because, writer Neil Gaiman claimed in a post-transmission Q&A on his personal blog (*journal.neilgaiman.com*), 'she'd been at a Victorian party.'

In early drafts, Uncle, Auntie and Nephew were all patchwork monsters, with Nephew the most alien of the three – but to cut costs, Uncle and Auntie became patchwork humans, and Gaiman was offered his choice of 'any existing monster in the costume department' for Nephew. Gaiman "picked the Ood because it was perfect for what I needed – they have a history of being mentally taken over" (as in *The Impossible Planet*/*The Satan Pit*, 2006).

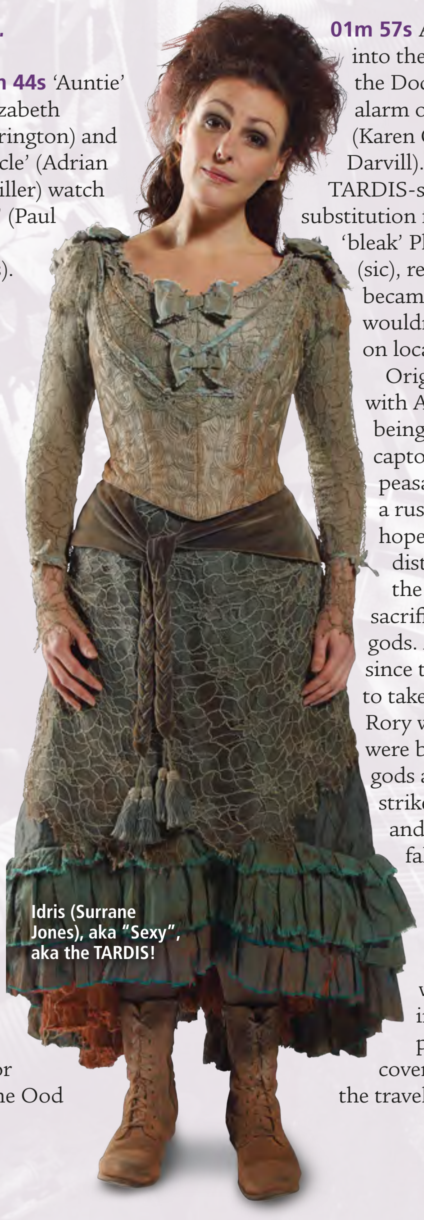
Not long before, Suranne Jones had guest-starred as an all-action Mona Lisa in the *Sarah Jane Adventures* serial *Mona Lisa's Revenge* (2009) – in which regular Ood Paul Kasey had also featured, as a highwayman.

The TARDIS is in deep space... when there's a knocking on the door.

01m 57s A glowing cube has flown into the ship – to the delight of the Doctor (Matt Smith) and the alarm of his companions Amy (Karen Gillan) and Rory (Arthur Darvill). The first part of this TARDIS-set scene was a very late substitution for a sequence set on the 'bleak' Planet of the Rain-Gods (sic), reworked for studio when it became clear that time pressure wouldn't allow it to be recorded on location.

Originally, the scene opened with Amy, Rory and the Doctor being prodded along by their captors – two 'subtly alien' peasants in rags, one with a rusty sword. The Doctor hoped that something would distract the peasants before the three of them could be sacrificed to the peasants' rain gods. Amy was unimpressed, since the Doctor had promised to take them to see The Beatles. Rory wanted to know why they were being sacrificed to the rain gods anyway; a "pre-emptive strike" to appease their wrath and prevent the rain from falling, came the reply.

But the Doctor could now hear 'a pulsing sound, like a tiny TARDIS' – and moments later, a glowing white cube materialised in the air. The terrified peasants sank to their knees, covering their eyes – enabling the travellers to race back to the



Idris (Surrane Jones), aka "Sexy", aka the TARDIS!

“You're like a nine year old trying to rebuild a motorbike in his bedroom. And you never read the instructions.”

Idris and the Doctor (Matt Smith) take a trip in a reconditioned TARDIS, salvaged from a graveyard.

TARDIS, the Doctor insisting to a sceptical Amy that he'd meant to make the cube appear: “Shut up, plan, it was my plan!!”

Gaiman adapted (and slightly expanded) his original scene as a three-page strip adventure published in *Doctor Who: The Brilliant Book 2012* (BBC Books, 2011), with art by his long-time comics collaborator Mark Buckingham. With River Song (Alex Kingston) replacing Amy and Rory, and with lightning in place of the cube, the scene was eventually recorded as the ‘minisode’ *Rain Gods*, a bonus feature on *The Complete Seventh Series* DVD and Blu-ray box sets.

02m 05s The box, explains the Doctor, is a Time Lord emergency messaging system – “Like a flare pistol,” he added, in a line dropped from the script. “In an emergency, we'd wrap up thoughts in psychic containers and send them through time and space,” he continues – implying that this is an example of the same “very special sort of box” that the Second Doctor (Patrick Troughton) psychically assembled in the penultimate episode of *The War Games* (1969), to summon the Time Lords. In the first draft to feature Rory, the Doctor explained how Time Lords wrapped their thoughts up in such boxes “when we needed to get a message to the High Council” – which was “why it came to me. Nowhere else for it to go.”

02m 19s Amy is wearing a purple-ish lilac-y nail polish – except in close-up shots when she's holding the mail box, in which her nails are a postbox red.

The ‘Ouroboros’ design on the box replicates a tattoo worn by the Corsair – a probably piratical Time Lord who “didn't feel like himself unless he had the tattoo. Or herself, a couple of times.” This throwaway line focuses our attention on one of the oldest unconfirmed mysteries of Time Lord regeneration. Back in *Spearhead from Space* (1970), the newly regenerated Third Doctor (Jon Pertwee) was seen to have a serpentine tattoo on his right forearm while taking a shower in the ‘Doctors Only’ bathroom of Ashbridge Cottage Hospital... but the Doctor's dialogue here strongly suggests that the Corsair's tattoo had to be reapplied after each regeneration, meaning it didn't regenerate with him/her. So perhaps, as the authors of *The Discontinuity Guide* (1994) have suggested, the Doctor's tat really was a Time Lord criminal brand, affixed after his *War Games* trial...

So if the Corsair was such a “bad girl”, as the Doctor goes on to inform us, perhaps the Corsair's tat was a criminal brand, too? There's nothing to tell us otherwise; indeed, a dropped Doctor line implied that the Corsair was another one-time renegade. “Fantastic bloke,” the Doctor told his companions. “Hearts in all the right places. High Council hated him, so he ran away to see the universe – can't think why ►

ESSENTIAL INFO

■ *The Doctor's Wife* entered development after comics writer turned fantasy novelist Neil Gaiman, a long-time viewer of the series, shared a dinner with incoming (but as yet unannounced) showrunner Steven Moffat in March 2008. Outlines titled *The TARDIS Trap* and *The House of Nothing* grew into *Bigger on the Inside*, a draft script intended as the 11th episode of Series 5 – but budgetary issues caused it to be replaced with a cheaper, largely housebound episode, *The Lodger* (2010). Gaiman's script was duly rewritten for the following series – albeit with companion Amy Pond's new husband Rory Williams added to the TARDIS team.

The TARDIS on location.

■ Under Richard Clark, director of *Gridlock* and *The Lazarus Experiment* (both 2007), *Bigger on the Inside* was recorded as half of the first two-episode block for Series 6, alongside *What Are Little Boys Made Of?* (ultimately transmitted ninth, as *Night Terrors*). Production began with the TARDIS corridor scenes, recorded at Dragon Studios near Bridgend between Wednesday 22 and Friday 24 September 2010. Three nights' worth of exterior junkyard scenes were recorded at the Cemex Taffs Well Quarry – previously seen in *The Fires of Pompeii* (2008), *The Waters of Mars* (2009) and *The End of Time* (2009-10) – between Monday 27 and Wednesday 29 September. The remainder was shot over nine days at the series' Upper Boat Studios home, wrapping on Tuesday 12 October.

■ The title was changed to preserve the reveal of the character Idris' true identity; semi-legendarily, *The Doctor's Wife* had been a fake title once employed by 1980s *Doctor Who* producer John Nathan-Turner in order to catch a suspected ‘mole’ in the production office. Eventual winner of the prestigious Hugo Award for Best Dramatic Presentation (Short Form), *The Doctor's Wife* was also awarded 37th place in **Doctor Who Magazine**'s *First 50 Years* poll of 2014.

Director Richard Clark and writer Neil Gaiman on the set of *The Doctor's Wife*.

◄ I like him." In sample dialogue emailed to executive producer Steven Moffat, Gaiman had gone further still, implying that the Corsair was a hero(ine) to the young Doctor – who asked the Corsair to "take me with you" when he next went out into the universe: "I could be your assistant." But the Corsair only laughed: "I was 12. Can't really blame him."

In the same sample dialogue, Amy wondered what happened to him/her: "One day he never came back," the Doctor explained. "Well, that's the trouble with time and space exploring. You never know if someone didn't come back, or if they just haven't come back yet. I daresay there are people still waiting for me..." (Here, stage direction indicated: 'He sees Amy's expression. He just said the wrong thing...')

In the final moments of *The End of Time Part Two* (2010), the newly transformed Eleventh Doctor believed, fleetingly, that he'd changed gender: "I'm a girl!" So that throwaway "herself, a couple of times" provided more evidence regarding another of the oldest mysteries of Time Lord regeneration, too...

02m 38s Entering the bubble universe, the Doctor burns up various TARDIS rooms, "to give us some welly" – as in *Castrovalva* (1982), when the Fifth Doctor (Peter Davison) came up with a plan to prevent the TARDIS from being pulled into the Big Bang by jettisoning 25 per cent of its architecture, providing 17,000 tonnes of escape thrust.

So now, the TARDIS loses its swimming pool, its scullery and Squash Court 7 – but in the readthrough script, it lost its ballroom, too.

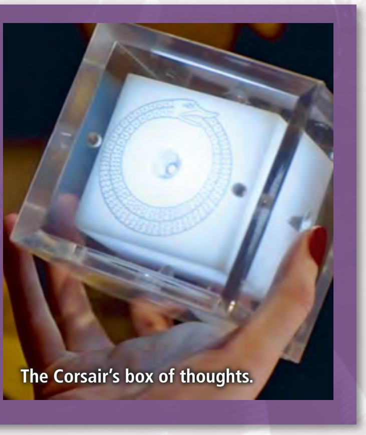
03m 51s The TARDIS has lost power – like its soul just vanished. Meanwhile, Idris emits a mechanical wheezing and groaning... but the opening titles crash in before the scripted conclusion to this scene. Idris was directed to break into 'a big, mad, barmy, cooky [sic] grin' and say: "Well! This is new!"

05m 09s The powerless TARDIS has landed in the 'junkyard' – a place "full of rift energy", says the Doctor... meaning the TARDIS will probably refuel just by being here. Which is exactly why the previous two Doctors parked the ship beside a rift scar in 21st-century Cardiff, in *Boom Town* (2005) then *Utopia* (2007). Lost from the readthrough script, the Doctor told Amy why she shouldn't worry about the TARDIS not refuelling: "Because it's a really scary thought and you'd probably start crying or something."

BAD BOY/GIRL

Writing in *Doctor Who: The Brilliant Book 2012* (2011), Neil Gaiman revealed *Eleven Things You Probably Didn't Know About the Corsair*, including: that his/her TARDIS looked like a sailing ship whenever it was practical, and that he/she often travelled with a cat (and sometimes a parrot); that the Doctor got drunk with him/her occasionally, and that they'd once woken up in the Bank of England vaults; finally, that the Corsair met his doom in his Ninth incarnation, while working on the Time Lords' Fourth Universal Survey.

DOCTOR WHO
THE OFFICIAL GUIDE TO THE HIT TV SERIES
THE BRILLIANT BOOK 2012



The Corsair's box of thoughts.

Idris says the broken TARDISes' chameleon circuits are active: "It's not junk, any more than I'm a police box."

Chased by Auntie and Uncle, the demented Idris rushes up to the Doctor, calling him her "thief" – and snogs him...

05m 46s "Oh, tenses are difficult, aren't they?" babbles Idris. In the readthrough script, she wondered why 'we' need tenses... and, randomly, hair. "What's hair for? How does it work?" Idris asked Amy, before turning her attention back to the Doctor: "You must know, you've got *a hundred and twenty four thousand, two hundred and eight of them!!* Can I have a go?" Saying this, Idris lunged at the Doctor... yanking hard at his locks until Auntie pulled her away.

06m 01s "Just keep back from this one. She bites!" Uncle warns the TARDIS travellers – prompting Idris to bite the Doctor's ear. The bite replaced the hair-pulling – but in the shooting script (dated 9 September 2010), Idris was instead directed to sink her teeth 'into the Doctor's hand'.

06m 55s Rory examines the collapsed Idris, and notes that she's "still breathing". As scripted, he continued – telling the Doctor, "She seems to know you," and wondering, "Should we be checking her for a tattoo?" But Idris wasn't the Corsair, insisted the Doctor.

Nephew approaches – but when the Doctor adjusts his damaged translator, a babble of Time Lord voices can be heard...

09m 29s House (voiced by Michael Sheen) is the planetoid itself – a sentient creature who uses Auntie and Uncle's mouths to address the TARDIS crew. In the readthrough draft, House explained how he/it first arrived here as "a tiny spore, pulled through a rift in space and time". He/it wasn't always intelligent: "But I lived and I grew, and I learned."

Stage directions described House's voice as 'Educated. Booming. And maybe just a little bit familiar.' Familiar not because it belonged to a famous guest artiste, such as multiple award-winning Welsh actor Michael Sheen – but because, as House told Amy, he/it chose its voice from her memories: "I hear it clearly in your mind, child of Earth – issuing many prophecies of importance and sometimes great danger." Rory realised exactly whose voice it was: "It's Trailer Guy! It's the guy who does all the movie trailers." Hence Sheen's stentorian delivery...

Uncle (Adrian Schiller) and Auntie (Elizabeth Berrington).

10m 29s "Mind if we poke around a bit?" asks the Doctor – which, as scripted, prompted him to glance inside Uncle's tent (or rather, "gaff"). At this, Nephew stepped forward, making a 'strange, warning "hisshhh" noise' – and Uncle bustled in front of the Doctor, saying: "Sorry. Bit private in there…" This, then, was why the Doctor would later return to Uncle's tent/quarters/shanty… where he uncovered House's collection of Time Lord cubes.

10m 53s Meanwhile, Idris is in her cell – 'A birdcage-like structure that might have been made out of old struts from spaceships', according to stage directions. The 'nonsense sounds' she blurts, scripted as 'Revir eht si tserof eht ni rewat [sic] ylno eht', aren't nonsense at all – but a particular sentence spoken backwards…

11m 09s Here, a short scene was lost from the shooting script. Beside House's well, Auntie, Uncle and Nephew heard Idris call for her thief. "Why is she still alive??" complained Uncle. "All the other ones just burned up and shut up…" Since the Doctor's TARDIS was the last, realised Auntie, House would have to go: "He can't stay here. He's got to eat. He stays here, he'll starve." Auntie then looked at Nephew, telling him to go on: "Prepare the way."

Amy and Rory return to the TARDIS, since the Doctor wants the sonic screwdriver he claims to have left in the pocket of his other jacket…

12m 22s As scripted, the TARDIS door slammed shut behind Amy and Rory. Then: 'We pan to see – NEPHEW, stepping from the shadows. His eyes glow green.' On screen, House's greenish luminescence surrounds the ship right away – but the above stage direction implies that Nephew was supposed to sneak inside the ship *before* House took possession of the TARDIS. In the finished programme, though, Nephew *must* have already entered the TARDIS, ahead of Amy and Rory – but how? (House, we'll discover, has been extracting TARDIS matrices and feeding off their energy for thousands of years – so we presume he/it long ago acquired the knowledge and/or means to break into any TARDIS…)

12m 49s Rory goes to root through the Doctor's jacket – unaware that the Doctor lied, and still has his sonic. In the Rory-less Series 5 version of the script, Amy found the box holding her engagement ring in the Doctor's pocket, after Rory had left the box on the console in *The Hungry Earth* (2010), shortly before he'd been erased from existence in *Cold Blood* (2010). Amy's puzzling over the ring was instead transplanted to the end of *The Lodger* (2010).

The Doctor locates a collection of Time Lord distress signals – and sees that Auntie has been 'repaired' with the Corsair's forearm. House has lured him here, like it did the others.

16m 58s Still inside her cage, Idris tells the Doctor that she houses the soul of the TARDIS, reminding him how "you stole me. And I stole you" – from a TARDIS repair shop on Gallifrey, as we'll see in *The Name of the Doctor* (2013).

18m 45s House has placed the TARDIS' consciousness inside Idris in order to feed on the ship's energy. Meaning Amy and Rory will be eaten inside the TARDIS, realises the Doctor – who reaches into his inside jacket pocket, to take out Amy's mobile, *twice*… as seen in two subsequent shots!

19m 28s The Doctor races back to the TARDIS, only to see it dematerialise – while, according to stage directions, 'making AN ENGINE NOISE that's not quite the noise we've heard before… dissonant, evil.'

20m 02s "… we're in the TARDIS, so we're safe," Rory reassures Amy. In the readthrough script, Nephew emerged from the shadows here – shambling towards the pair as House began to speak via the console.

Idris loves the Doctor, the Time Lord she chose to steal.

Rory (Arthur Darvill) and Amy (Karen Gillan) find themselves under attack.

With House gone, Auntie and Uncle collapse… and now Idris' body is burning out.

21m 58s Idris/the TARDIS Matrix believes her name to be 'Sexy', because that's what the Doctor calls her when they're alone – as in *The Eleventh Hour* (2010), when he first entered the reconfigured TARDIS and said, "Oh, you sexy thing…"

22m 52s "Run," the entertainment-hungry House tells Amy and Rory. According to Gaiman in his blog: in the Series 5 version of the script, Nephew then played 'a lethal game of hide and seek with Amy' through the House-occupied TARDIS…

On his Tumblr, Gaiman admitted that the scenes in which House torments Amy and Rory for his/its amusement were indeed inspired by Harlan Ellison's Hugo Award-winning short story *I Have No Mouth, and I Must Scream* (1967) – in which a supercomputer tortures the survivors of an apocalyptic war in an underground complex.

23m 07s From the junkyard, the Doctor and Idris look out at a "valley of half-eaten TARDISes" – a vista that, in earlier drafts, only became visible after the Doctor and Idris worked together to make it so. In the readthrough script, this scene began with the Doctor using his sonic as a torch to look around the junk heap, then complaining that it didn't make sense: "This place should be full of TARDIS scrap. Stuff we could use. But it's just junk!"

According to Idris, however, the broken TARDISes' chameleon circuits were still active: "It's not junk, any more than I'm a police box. It just looks like junk." The Doctor confirmed this fact with his sonic – then shot a look at Idris, asking: "Why are you always a police box?" Because you like it, she replied. "I do, yeah," he admitted… ►

◄ In order to see the TARDIS tech all around them, the Doctor ordered Idris to "search for and remotely deactivate any locally functioning chameleon circuits". There was a 'flash of golden TARDIS-light' – and the Doctor looked around to see that much of the junk was now identifiable as 'shards of TARDIS tech. Columns, roundels...'

23m 51s House tells Amy and Rory that he/it is "rather enjoying the sensation of having you running around inside me" – but in the readthrough script, he/it instead declared, in portentous voiceover style, that "death still comes for you, children of Earth". Running on ahead, Amy snarked: "Oh, great! We're being chased by a *trailer!!*"

We've not seen a TARDIS interior corridor in the relaunched, post-2005 series until now. Come to think of it, we've not seen a TARDIS corridor since the Sixth Doctor (Colin Baker) disembowelled some of the ship's interior roundels in Part One of *Attack of the Cybermen* (1985)!

24m 15s The Doctor and Idris are building a TARDIS from scrap. Stage directions had them 'Working incredibly smoothly together, as if they've been doing this for years. Like a long-married couple.' The episode was shot as *Bigger on the Inside* – so did the latter sentence inspire its eventual title?

24m 39s For 700 years, moans Idris, the Doctor has disregarded the instruction on the left-hand door of her police box exterior – 'PULL TO OPEN' – and pushed. Obviously, 'PULL TO OPEN' refers to the telephone hatch, not the way in to the box itself. Nonetheless, Idris is entirely correct: the right-hand door of a genuine Mark 2 Metropolitan Police box did indeed "open out the way" – because there wouldn't have been room for a fitted desk, cupboard and seated copper on the inside, otherwise. So it's unsurprising that the TARDIS is mad, when the various Doctors have, quite literally, caused it to become unhinged...

The Doctor operates the console in the old TARDIS control room.

> **It's unsurprising that the TARDIS is mad, when the various Doctors have, quite literally, caused it to become unhinged...**

25m 23s Idris reels as one of her kidneys fails, and the Doctor catches her – except the hand in which she's holding a circuit (or similar) switches between resting over his shoulder... then just above his chest... then back again!

25m 37s Using a console without a proper shell won't be safe, says the Doctor – and he should know: in *Inferno* (1970), the Third Doctor (Jon Pertwee) activated his uninstalled console only to end up in a doomed parallel dimension; then in *Day of the Daleks* (1972), a "freak effect" conjured up future versions of himself and his companion from another time stream.

26m 47s In the TARDIS, House twice uses doors to separate Amy and Rory. As scripted, the Amy-and-Rory-in-the-corridors sequence continued uninterrupted until after Rory's raddled corpse was revealed to be an illusion (at **29m 55s**) – but in post-production, the sequence was broken up and intercut with Doctor/Idris scenes.

27m 16s The 'junk' console was imagined by 11-year-old Susannah Leah, winner of a *Blue Peter* competition to design a TARDIS console incorporating household objects. Its original features included (among others): a coat hanger 'pulled by the doctor to get the tardis started'; a shower head; a 'self playing piano'; a mirror 'so the doctor can look at himself'; and skipping rope 'to guide the tardis'.

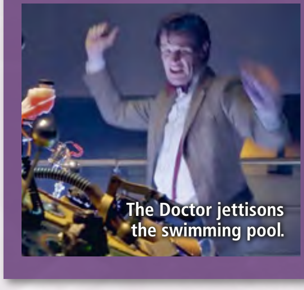
> ***Idris powers up the junk console with a kiss; it dematerialises...***

29m 55s House has tormented Amy with the illusion of a dead Rory... but then the real Rory reappears. "It's messing with our heads," he tells her – so what's House been doing to *him* in the meantime? A sequence in which Rory became trapped in the supposedly calming environment of the TARDIS' Zero Room, as seen in *Castrovalva* (1982), was lost from early drafts. According to Gaiman, the "lack of influences" in a closed Zero Room will "drive a human mad within five minutes. And it turns out the only exit button in the Zero Room – because it's for Time Lords levitating – is way up, much, much too high to reach..." In his blog, Gaiman also recalled a scene in which Rory 'thought that Amy was waiting around the corner trying to kill him, and House gave him a knife...'

30m 13s The Doctor asks Idris to send a message to Amy via the TARDIS' telepathic

"GOODBYE, SWIMMING POOL"

Declares the Doctor at **02m 40s**, as he ejects the TARDIS' piscine. This can't, however, have been same inflatable-stuffed pool seen in *The Invasion of Time* (1978), since the TARDIS no longer possessed a pool by the time of *Paradise Towers* (1987) – jettisoned, we're told, because it was leaking. The next pool, according to *The Eleventh Hour* (2010), fell into the library... so presumably the pool lost here was the pool that River Song (Alex Kingston) dived into from a skyscraper two episodes previously, in *Day of the Moon* (2011). The TARDIS will, however, have a fourth (known) pool after its next internal reconfiguration: the lido that Clara (Jenna Coleman) runs past in *Journey to the Centre of the TARDIS* (2013).



The Doctor jettisons the swimming pool.

But "goodbye, swimming pool" is surely more than a continuity reference; most likely it's an in-joke, too. A later sequence set in and around the TARDIS' pool, as House pursued the Doctor's companions through the ship, was lost from early drafts. According to Gaiman: "It got nixed because Karen [Gillan] can't swim – that's what I was told initially. So, I said, 'Well, I'll make it Rory instead,' and *then* they said, 'No, it's still too expensive!'"

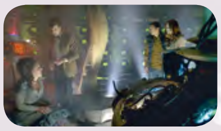
River dives into the TARDIS in *Day of the Moon*.

circuits – first mentioned in *The Time Monster* (1972): "How else do you think [TARDISes] communicate?" the Third Doctor asked his companion Jo (Katy Manning).

32m 27s Idris instead directs Rory to one of the 30 archived control rooms – but then House makes Amy thinks the lights have gone out, and she reaches out… not to Rory, but Nephew. This was another very late substitution, replacing the 'Mirror Maze' sequence in the readthrough script. At the top of a flight of stairs, Rory and Amy found themselves facing a maze of reflective surfaces; some walls were glass, but others were mirrored. Ignoring House's taunts, Rory urged, "Keep right!" And so: 'They take a right-hand mirror-maze. Immediately they walk out to the same spot from the left. NEPHEW can be seen far from us, green eyes glowing. Amy and Rory do the same thing again. Turn right. Enter left. Same result. Only now Nephew is closer, almost on the other side of the glass.' Turning to Rory, Amy frowned: "No, hang on, your face – it's wrong!" Rory's features were reversed, she realised: "It's [a] mirror maze – everything's mirror-image!" She told Rory to check his phone; all the symbols were reversed. "House is scrambling our perceptions," concluded Amy. "Don't keep right – keep left…"

32m 39s The subsequent scene, in which the Doctor urged Idris to keep going, was also hugely amended from the readthrough script. Seemingly oblivious to the fact that the junk console was literally coming apart, Idris told the Doctor, "We need to talk about your pets" – meaning Amy and Rory, of course. As the Doctor tried to tie the console together with string from his pocket, Idris said that Amy needed to have been told, "'the only water in –'" But she didn't get to finish. "Not the best possible time, for things to remember to tell other people, right now," said the Doctor.

34m 02s Using a telepathic key transmitted by Idris, Amy and Rory have entered an archived TARDIS control room; now, Idris confirms that Rory has lowered the TARDIS shields, as instructed. In the readthrough script, the Doctor placed Amy's mobile on the console, saying that they still needed to lock onto his friends. Idris touched the phone, causing it to fade away. Back in the old control room, with Nephew advancing on Amy and Rory, Amy's phone appeared on the floor – then rang. Amy answered, relaying the Doctor's instruction to "stand against the wall…"



35m 53s The junk console has materialised, bringing the Doctor and Idris into the main control room – and 'redistributing' Nephew in the process. "Another Ood I failed to save," rues the Doctor – referring back to *The Satan Pit*, in which the Tenth Doctor (David Tennant) chose to tow a rocket carrying his friend Rose (Billie Piper) away from a black hole, rather than rescue the Ood on the Sanctuary Base below.

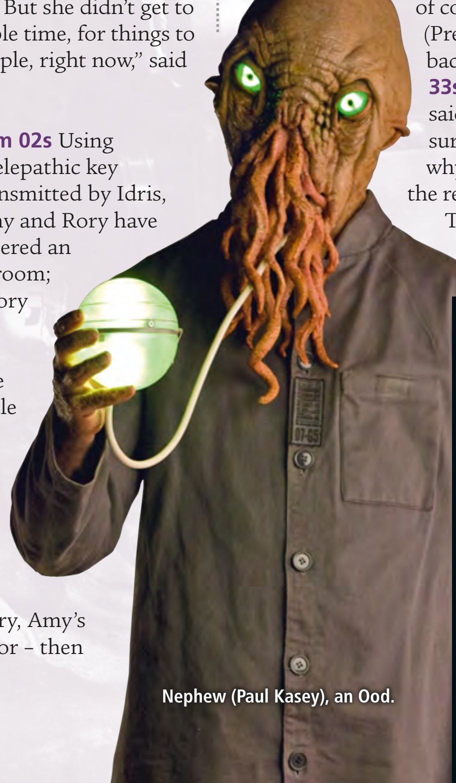
OLD GIRL

Burning up, the ailing Idris/TARDIS tells the Doctor (at **37m 05s**): "I always liked it when you called me… 'old girl'." But when did he start calling her that? The Doctor first used 'old girl' in *The Time Monster* (1972) – but as a name for his souped-up kit car, not the TARDIS: "Right – come on, Bessie, old girl…" In fact, it seems the Doctor didn't apply the term to his ship until *The Time Warrior* (1973-74): "Well done, old girl. Absolutely on target. For once…" For a while thereafter, however, the only 'old girl' was a TARDIS traveller – since that was how Harry Sullivan (Ian Marter) often referred to Sarah Jane Smith (Elisabeth Sladen): "Call me 'old girl' again and I'll spit in your eye," she told him in *The Ark in Space* (1975). So the Doctor only began to call the TARDIS 'old girl' on a regular basis with *The Hand of Fear* (1976) – followed by *Image of the Fendahl* (1977), *The Invasion of Time* (1978) … and so on.

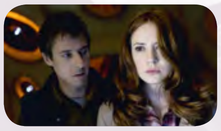
The Doctor (Jon Pertwee) in *The Time Warrior* (1973-74).

The Doctor tricks House into deleting the old control room… knowing that a fail-safe will cause him and his friends to be deposited in the main control room. Idris reoccupies the ship, exorcising House.

41m 21s "Hello, Doctor. It's so very, very nice to meet you," says Idris… before fading away. Idris' final speech was lost from the shooting script: "I can't give you everything you want," she told the Doctor. "But here is what you need. You silly child – of course you are forgiven." (Presumably a reference back to Amy's line at **11m 33s**, after the Doctor had said he'd explain to any surviving Time Lords why he'd had to destroy the rest of their kind in the Time War: "You want to be forgiven.") Tears streaming down his face, the Doctor thanked Idris. Stage directions proposed a close-up in which Idris mouthed, "I love you" – 'so we've got it on film, and we never have to use it…'



Nephew (Paul Kasey), an Ood.



42m 38s Rory repeats something Idris told him they'd need to know someday – that "The only water in the forest is the river." Soon, in *A Good Man Goes to War* (2011), the TARDIS translation matrix will reveal the name of Amy's daughter Melody Pond, written according to the limited vocabulary of the people of the Gamma Forest: 'Song River'.

43m 08s The Doctor offers to take Amy and Rory to the Eye of Orion – the rural rest stop that the Fifth Doctor (eventually) visited in *The Five Doctors* (1983).

43m 20s "It's always you and her, isn't it, long after the rest of us have gone," Amy tells the Doctor. "A boy and his box, off to see the universe…" This is a remnant of a much longer speech given by Amy in the more downbeat ending to the Rory-less Series 5 version. Following Idris' burial, Amy concluded that one day she'd be eaten by monsters, or would go away and get married, or whatever… but the Doctor and the TARDIS would be together till the end of time.

44m 10s The Doctor has now finished "putting a firewall around" the TARDIS matrix – presumably to prevent the ship's essence from being extracted into some other 'receptacle' ever again. But could Idris be resurrected, regardless? Suranne Jones seemed to think so, telling **DWM** how she'd asked if Idris could be "frozen and put in a room in the TARDIS. Cos apparently there's like 30 control rooms that's she's archived…" Including, of course, the 'coral' control room last seen in *The Eleventh Hour*, ablaze in the aftermath of the Doctor's incendiary regeneration. If that burned-out control room could be restored intact from the archive, could Idris' burned-up body be restored intact from that same archive, too…? **DWM**

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THE **DOCTOR WHO MAGAZINE**
SEASON SURVEY

Back in issue 515 we asked you to tell us what you thought of Peter Capaldi's final series of *Doctor Who* – from *The Pilot* to *The Doctor Falls* – and the 2016 Christmas Special, *The Return of Doctor Mysterio*. Here are the results of our survey...

COMPILED BY **EMILY COOK** AND **PETER WARE**

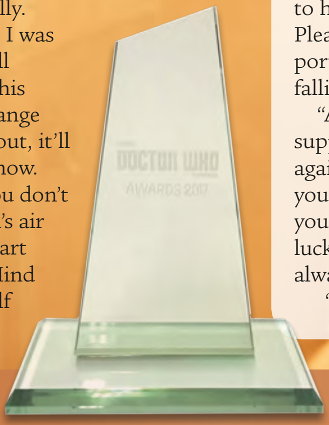
FAVOURITE STORY		AVERAGE SCORE (out of 10)
1st	**World Enough and Time/The Doctor Falls**	8.95
2nd	**Oxygen**	7.73
3rd	**Empress of Mars**	7.57
4th	**Extremis**	7.50
5th	**The Pilot**	7.47
6th	**Knock Knock**	7.40
7th	**The Pyramid at the End of the World**	7.00
8th	**Thin Ice**	6.97
9th	**The Return of Doctor Mysterio**	6.71
10th	**The Eaters of Light**	6.67
11th	**Smile**	6.62
12th	**The Lie of the Land**	6.43

In a popular run of stories, it was the season finale which emerged as the clear favourite. Despite stiff competition, the combination of the Master, Missy and Mondasian Cybermen proved unbeatable.

Steven Moffat, the story's writer, says: "Nurse! Nurse, there are youths on the lawn, destroy those youths. No, don't let them in the ward...! Oh, never mind they're here. Now what do you lot want, with your uncouth attitudes and daring sweaters? What's this strange Perspex block you're giving me? For what, you say? Sorry what was that? Doctor Who? Oh, her.

"Yes, well thank you very much, I suppose. It was all black and white back in those days, you know, and it went out live. Of course, people could still use their imaginations back then, which made everything so much better because otherwise you'd have to watch all that rubbish on the telly.

"Anyway. Time I was queuing at the pill dispensary. Pop this Perspex in the orange bin on your way out, it'll be safe there for now. And be careful you don't tread on Minchin's air hose, he'll only start inflating again. Mind you, it doesn't half pass the time."



Best Writer

STEVEN MOFFAT

With over half the popular vote, it's that man again. *Doctor Who*'s head writer and the person responsible for writing not only the series finale but also *The Return of Doctor Mysterio*, *The Pilot*, *Extremis* and (co-writing) *The Pyramid at the End of the World* triumphed in his final year overseeing the show.

Steven says: "Nurse! Nurse, the youths are back. What do you want this time, youths? Best what? Best writer? Oh, no, we didn't have writing back then, we didn't hold with it, you see. We just muddled through with Dunkirk spirit and coupons. But yes, if you insist, I'll take it. Pop it in the orange bin with the other one, there's a collection any minute. Now I'm sorry but you're going to have to leave – I'm due to be emptied. Please step carefully past my framed portrait of Chris Chibnall, the darts keep falling out.

"And goodbye youths, goodbye. I don't suppose we shall ever be meeting here again, so thanks for all the kindness and your many visits over the years. I hope you enjoyed at least some of it. Best of luck, look after yourselves, and please, always remember to be kind.

"Nurse, kill them."

Best Director

RACHEL TALALAY

Rachel Talalay, the director of season finale *World Enough and Time*/*The Doctor Falls*, has once again earned the acclaim of **DWM** readers.

Rachel says: "A black hole, a 400-mile spaceship and Mondasian Cybermen. What could possibly go wrong? After throwing Peter Capaldi out of a plane, dropping him in a moat, trapping him for 4½ billion years etc, I was proud to be tasked with blowing him up.

"*World Enough and Time*/*The Doctor Falls* are exceptional scripts, made even better by the incomparable cast. I bow to them, and share this with the amazing team who always makes me look great. I want to thank all the directors who came before me, paved the way, and created the greatest show ever. I continue to smile over my good fortune to work on it.

"And thanks to **DWM** and space/time's greatest fandom. Honoured."

Best Male Guest Star

JOHN SIMM (The Master)

It was a tussle for the top spot, with Justin Chatwin (the Ghost in *The Return of Doctor Mysterio*), David Suchet (the Landlord in *Knock Knock*) and John Simm all in contention. In the end, however, John's compelling performance as the Master in the series finale overcame all opposition.

Best Female Guest Star

MICHELLE GOMEZ (Missy)

She's done it again! In a year which saw outstanding performances from the likes of Stephanie Hyam (Heather in *The Pilot* and *The Doctor Falls*), Adele Lynch (Iraxxa in *Empress of Mars*) and Rachel Denning (Erica in *The Pyramid at the End of the World*), Michelle's deliciously wicked turn as Missy beat all comers. Michelle says:

"Thank you to all of those who dig a lady in purple with a pointy face and great lines. What a gal!"

Favourite Villain

THE MASTER/ MISSY

Well, with John and Michelle both scooping the acting awards, who else could it possibly be?

Favourite Monster

THE CYBERMEN

Deleting opposition from Monks, Ice Warriors and other creatures, the monsters from Mondas were convincing winners in this category, securing nearly half the popular vote.

Favourite Effect

CORPSES IN SPACESUITS (Oxygen)

With so many great effects to choose from, this was a hotly contested category. The grisly animated corpses from *Oxygen* were the eventual winner.

Favourite Music

WORLD ENOUGH AND TIME/ THE DOCTOR FALLS

As usual, Murray Gold provided all the music. Murray's haunting score for the series finale was the clear favourite with a majority of **DWM** readers.

Favourite Set Design

THE FROST FAIR (Thin Ice)

This was another category with no clear winner until the final forms were counted. Ultimately the stunning recreation of the 19th-century Frost Fair in *Thin Ice* pipped the other contenders to the post. **DWM**

THE DWM REVIEW

The latest *Doctor Who* episodes and products reviewed by our team.

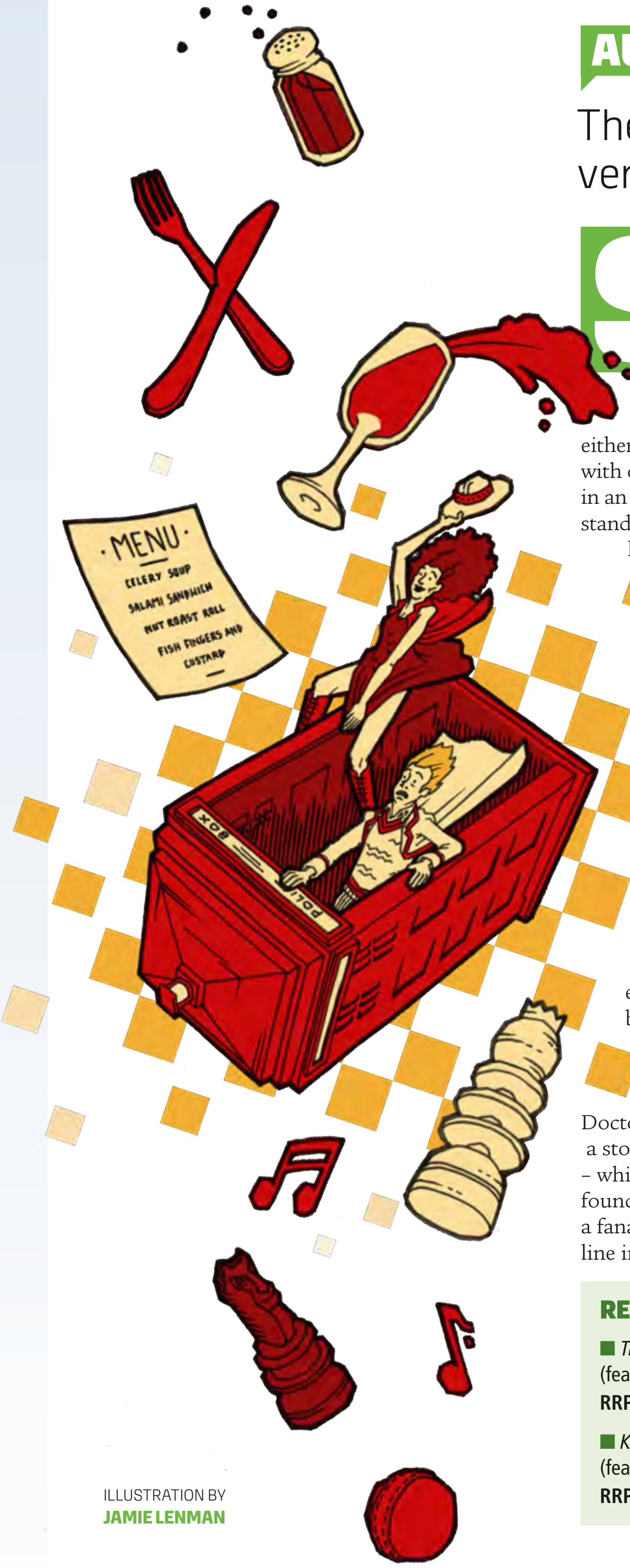


ILLUSTRATION BY
JAMIE LENMAN

AUDIO FREQUENCIES

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The Fifth Doctor meets River Song and has some very unusual adventures...

REVIEW BY **PAUL KIRKLEY**

She may be an archaeologist, with a doctorate from Luna University and a sonic trowel to prove it, but the one place we haven't seen River Song do much digging around in is her own past. Until now.

It isn't entirely metaphorical digging, either: *The Diary of River Song: Series Three* begins with our shovel-wielding heroine up to her hips in an open grave. "That's a very deep hole you're standing in," someone observes. "You don't know the half of it," sighs River. Yeah, so what's new, sweetie?

Much of the action in opening instalment *The Lady of the Lake* revolves around Terminus Prime – aka 'the euthanasium', an unholy hybrid of Dignitas and Disneyland where you can choose the heroic, romantic or thrilling last stand of your dreams (and earn clubcard points into the bargain).

It's a typically witty script from Nev (*Dead Ringers*) Fountain, through which River strides like a cat toying with a succession of mice – always two steps ahead of everyone, even when she's walking behind them. Alex Kingston, naturally, brings *all* the sass, and a good deal more. It's not just about the lols, though. Set in the aftermath of the Doctor's raid on Demon's Run, this is also a story about belonging, and family – which may be exactly what River has found, after a fashion, in the form of a fanatical death cult with an oddly familiar line in resurrections.

ALEX KINGSTON · PETER DAVISON · FRANCES BARBER
FROM THE WORLDS OF
DOCTOR WHO
The Diary of
RIVER SONG
SERIES THREE

Though Fountain perhaps runs a bit far with this idea, cramming in more regenerations than any hour of drama can comfortably cope with, it feeds into an absolute crackerjack of a cliffhanger – and that's *before* Peter Davison shows up as TV's Doctor Who.

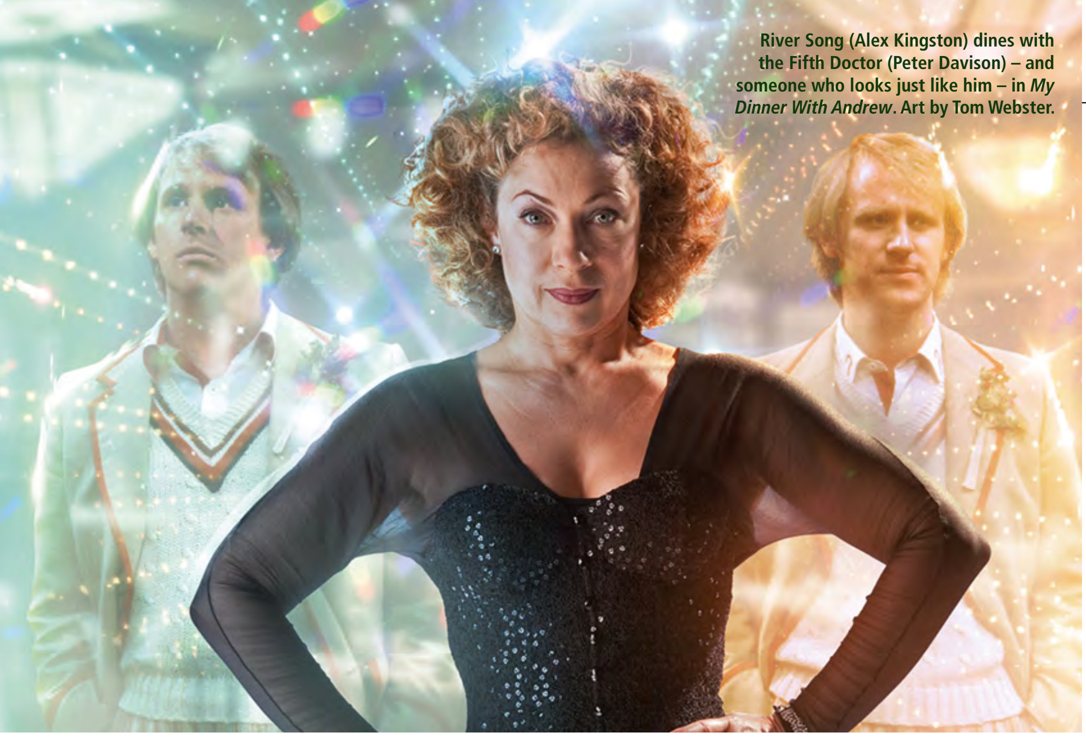
In theory, the mystery at the heart of the second story, Jac Rayner's *A Requiem for the Doctor* is: did Wolfgang Amadeus Mozart complete his *Requiem* before he died? But 18th-century Vienna is really just an agreeable backdrop to the story's actual USP: the first meeting between River and the Fifth Doctor, along with his latest companion – and potential love rival – Brooke (Joanna Horton). As the women squabble and flutter for the Doctor's attention, it's fair to say this story wouldn't pass the Bechdel test, but female emancipation does make its presence felt in other ways – not least a sudden rise in Viennese merry widows attributed to a spate of husband poisonings.

Rayner's script is fast and funny, on occasion slipping into full 'Carry On Amadeus' territory (and even Kenneth Williams and co might have considered Teddy Kempner's comedy apothecary 'a bit large'). It's only let down by the last act, in which the hocus-pocus pseudoscience is revealed to be the "psychic parasite, feeding on emotions" – an idea that was past its sell-by date 15 years ago. Thankfully Rayner pulls it back with another terrific shock-twist ending, and on we barrel.

In *My Dinner with Andrew*, John Dorney cranks the – and I'm sorry, there's really no

REVIEWED THIS ISSUE

- *The Diary of River Song: Series Three*
(featuring River Song and the Fifth Doctor)
RRP £23 (CD), £20 (download)
- *Kingdom of Lies*
(featuring the Fifth Doctor, Adric, Nyssa and Tegan)
RRP £14.99 (CD), £12.99 (download)



River Song (Alex Kingston) dines with the Fifth Doctor (Peter Davison) – and someone who looks just like him – in *My Dinner With Andrew*. Art by Tom Webster.

THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA
DOCTOR WHO
The Diary of
RIVER SONG
ALEX KINGSTON in
THE LADY IN THE LAKE
by NEV FOUNTAIN

THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA
FROM THE WORLDS OF
DOCTOR WHO
The Diary of
RIVER SONG
ALEX KINGSTON and FRANCES BARBER in
THE FURIES
by MATT FITTON

18th-century Vienna is really just a backdrop to the first meeting between River and the Fifth Doctor.

polite way of saying this – timey-wimeyness up to 11. Or perhaps that should be 42, given that the setting is a restaurant not so much at the end of the universe as *outside* it – a multi-dimensional chophouse where the usual rules of causality don't apply.

As you might expect, River Song making a reservation at such an establishment proves a recipe for trouble ("See you earlier, alligator" is just *peak* River, isn't it?), and Dorney surrenders to the chaos with gusto, delivering a no-holds barred time-travelling Whitehall farce in which Peter Davison drops his actual trousers. (Well, I'm assuming *Peter Davison* didn't – that would be taking the method approach too far – but his character does, several times.)

Davison has form when it comes to temporally tricksy eateries, having served himself on a platter at the Restaurant at the End of the Universe in the TV adaptation of *The Hitchhiker's Guide to the Galaxy*. Here, alongside standard Doctoring duties, he is simply delightful as the considerably less heroic Andrew, a timid, diffident Yorkshireman who just happens to share the Time Lord's face. Or, as River puts it: "You look just like my fifth husband."

Guiding us through this madness, from amuse-bouche to coffee, is Jonathan Cook's French maître d', whose metaphysical musings clearly owe a debt to Fred Sirieix, the front-of-house philosopher from Channel 4's *First Dates*, with a touch of *'Allo 'Allo*'s Officer Crabtree thrown in for good measure.

The only item on the menu that tastes a bit off is Madame Kovarian, Frances Barber's sadistic assassin from Matt Smith's sophomore TV run, whose reintroduction amidst such knockabout hi-jinx feels akin to dropping Hannibal Lecter into the middle of *Run for Your Wife*. Then again, if any show could pull that off, it's probably *Doctor Who*.

For series finale *The Furies*, Matt Fitton dons his tin hat and attempts to unpick the Gordian knot of that same 2011 TV series – a looping, Möbius strip of semi-logic in which even Steven Moffat, arguably the cleverest writer the show ever had, fatally over-reached himself. Specifically, Fitton dares to grasp the nettle of Melody Pond's stolen childhood and Amy and Rory's lost years of parenthood – the "first smile, first steps, first word" they never got to experience – in a way the TV show conspicuously failed to do.

Part Greek tragedy, part *Mommie Dearest*, the story explores the toxic relationship between Kovarian, River and her "sisters" – fanatical killers bio-engineered from baby Melody's DNA who, like the vengeful female Furies of classical mythology, were created to hunt down a Demon. And now, at long last, it seems they've finally succeeded: the Demon is slain – even if it is the guy with the celery, rather than the one in the bow tie.

Hang on, back up a minute: wasn't the Doctor's death by Lake Silencio meant to be an immutable fixed point in time or something? So how come…

Actually, never mind. It would only make my head hurt. Let's just agree there's something deeply satisfying about hearing Peter Davison whispering the 2011 series' "tick tock, goes the clock" motif – one of those thrilling moments where you're reminded that the entirety of *Doctor Who* is one long, never ending story, albeit one that's increasingly told in the wrong order. (And if fan-pleasing Easter eggs are your bag, you'll enjoy the fact one of River's sisters is played by Nina Toussaint-White, aka Mels the teenage ►

River and her 'fifth husband'.

◄ Melody Pond – though you'd only really know this from looking at the box.)

Sadly, it's Kovarian who again proves the episode's weak link. This is no fault of the fabulous Frances Barber; it's simply that Kovarian cuts such a wretched, pathetic figure she never feels like a credible threat. How are we expected to believe in her as a ruthless general bending entire armies to her will if she can't even maintain order among her own squabbling brood?

All credit to Fitton, though, for tackling the elephant in the room and properly addressing the early trauma that shaped River's life. Because even the child of Demon's Run can't run from her demons forever.

Indeed, this whole series does a fine job of adding more background shade to River's story, fleshing out a character that, in the wrong hands, could easily be reduced to series of tics, catchphrases and timey-wimey party tricks. That it does so with such sparkling, effervescent wit is a credit to the writers and director Ken Bentley while, for many, the combination of Alex Kingston and Peter Davison is surely worth the admission price alone.

Of course, Peter Davison wasn't the most famous face to stare bashfully from beneath a blonde fringe in the early 1980s. That honour belonged to Diana, Princess of Wales, later Queen of Hearts and now, 35 years on, the target, along with her ex-husband, of a surprisingly venomous satirical sideswipe courtesy of Robert Khan and Tom Salinsky.

On the planet Cicero Prime – an intriguing mash-up of medieval court and high-tech civilisation, all jousting and jetpacks, bedchambers and breakfast TV– the Kingdom of Cardenas is a house divided, with the ineffectual Duke Sebastian (Jonathan Firth) waging a PR war with his scheming estranged wife Miranda (Charlotte Lucas) for the hearts of their subjects.

While the Duchess plays the doe-eyed victim, complaining of there being three people in the marriage, the Duke is painted by the press as a "tedious hobbyist" who spends his days talking to bees and painting execrable watercolours. Throw in references to "the People's Duchess", candles in the wind and a boisterous spoof of the Queen and Prince Philip that's more *Spitting Image* than *The Crown*, and *Kingdom of Lies* is hardly subtle. But it is rollicking good fun – a giddy Shakespearean farce of decoys, doppelgangers and misunderstandings in which the Fifth Doctor, of all people, is mistaken for barbarous galactic mercenary The Scorpion, and ties himself in knots trying not to actually kill anyone. The Undeadly Assassin, if you will.

All this plays to Peter Davison's talent for comic fluster, while Sarah Sutton enjoys a rare chance to cut loose as his sidekick, 'Nyssa the Destroyer', whose dialogue – "I've left a trail of stinking corpses behind me!" – is a far cry from her usual gubbins about delta-wave augmenters and telebiogenesis.

And then, just when it seems like the joke might have outlived its natural life, Patsy Kensit, of all people, rocks up with a wickedly playful performance that suggests her long transition from pop ingenue to character actress may yet surprise us all.

Kingdom of Lies isn't without its flaws: as ever with this overstaffed era, Sarah Sutton's good fortune slightly comes at Janet Fielding and Matthew Waterhouse's expense. For the most part, though, it's an absolute riot. In fact, I can't help thinking that if Peter Davison had been gifted scripts of this vim and vigour back in the day, it might have put enough snap back in his celery to persuade him to stay a while longer. But, hey in the boring old real world – where there's no Doctor or River Song, and one day follows another, all in a neat pattern – I guess what's done is done. **DWM**

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
PETER DAVISON
MATTHEW WATERHOUSE
SARAH SUTTON AND
JANET FIELDING IN
KINGDOM OF LIES
BY ROBERT KHAN AND TOM SALINSKY
FEATURING
JONATHAN FIRTH
CHARLOTTE LUCAS
HARRIET THORPE
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG FINISH

Sarah Sutton enjoys a rare chance to cut loose as sidekick 'Nyssa the Destroyer'.

Nyssa (Sarah Sutton), seen here as her usual genteel self in 1982's *Castrovalva*, gets tough in *Kingdom of Lies*.

TALKING BOOK

BBC AUDIO

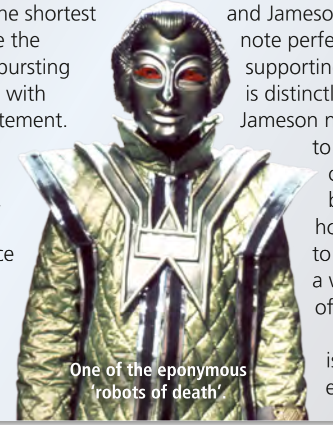
REVIEWED THIS ISSUE

■ *Doctor Who and the Robots of Death* (featuring the Fourth Doctor) **RRP** £20 (CD)

BBC
DOCTOR WHO
AND THE ROBOTS OF DEATH
TERRANCE DICKS
READ BY LOUISE JAMESON

Clocking in at a brisk three discs, the Target audiobook reading of *The Robots of Death* is a literary gallop through a classic television adventure. This comes from the briefer end of the Terrance Dicks oeuvre (from Chris Boucher's scripts), but it's still testament to his skill as an adapter that while this is one of the shortest novels to grace the range, it's still bursting at the hoppers with detail and excitement. With Louise Jameson on reading duties, it's brought to life with pace and character.

The original of *The Robots of Death* is a stone-cold classic, a feast of design and dramatic tension as the Fourth Doctor and Leela land on a sandminer populated by killer robots. The novel itself is an exercise in how good Dicks was in getting down the essential events of a TV adventure onto the page with an economy that still packs a wallop.



One of the eponymous 'robots of death'.

It's no surprise that a gifted reader like Louise Jameson (who played Leela in the 1977 TV version) takes the text and goes for it from page one.

It's a great story for Leela, and Jameson is obviously note perfect there. Each supporting character is distinctly rendered, Jameson never resorting to impersonation or caricature, but using well-honed skills to suggest a wide range of vocal tones.

Sound design is used effectively, as is typical with this range. Deck plates shudder, ping and creak, sand pours down into hoppers and fights are given tension, while Jameson's voice is subtly modulated to create the sinister voices of the robots. It's all bound together with a fine musical score to punctuate the tension that builds throughout the story.

While *The Robots of Death* is only three discs long, it never feels like the listener is being short changed. It's a good line-and-length Target novel given the expert audiobook treatment from a range that consistently hits the mark month in, month out. **MARK WRIGHT**

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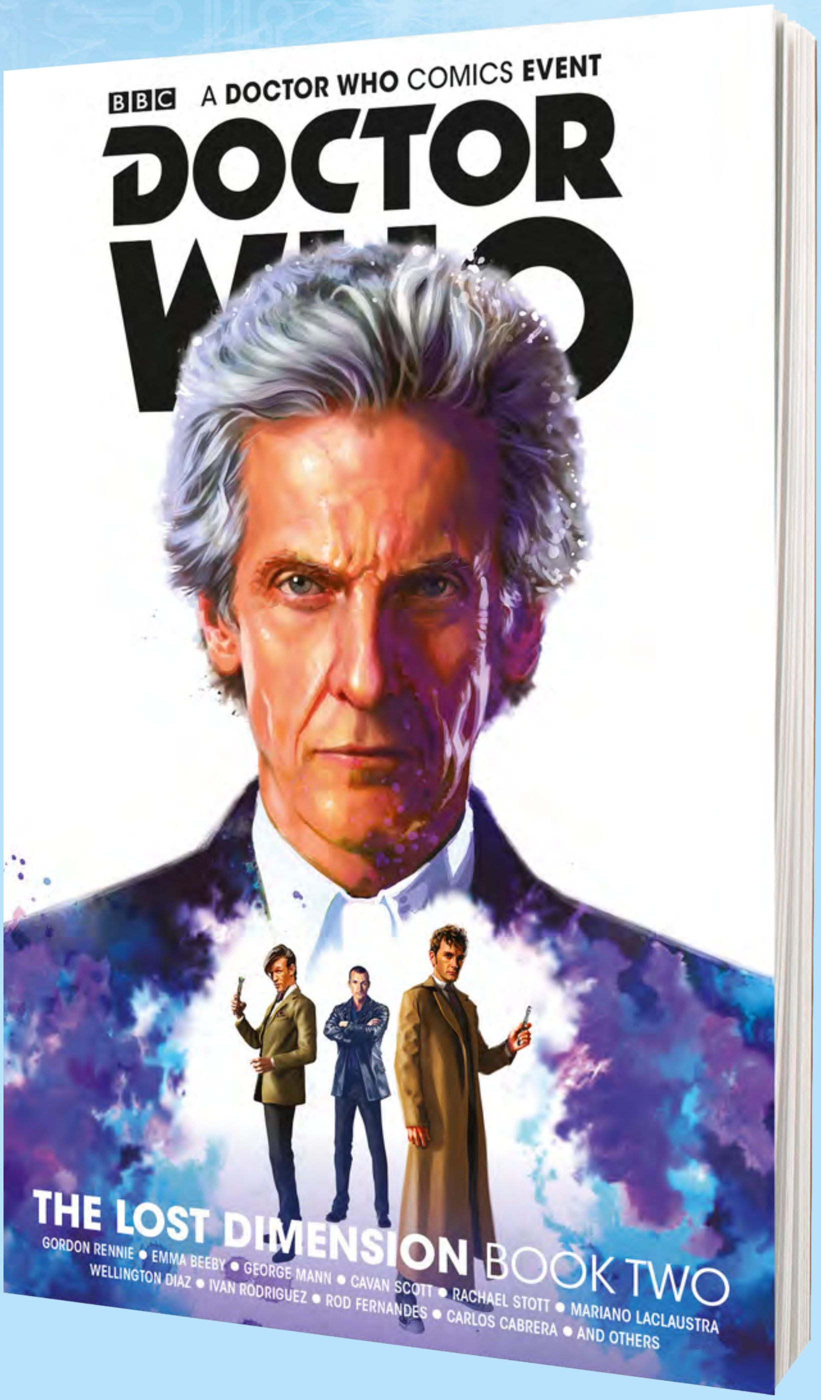
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ANTHOLOGY

The Missy Chronicles

BBC BOOKS **RRP** £9.99 **PUBLISHED** 22 FEBRUARY

WRITTEN BY Peter Anghelides, Richard Dinnick, James Goss, Paul Magrs, Jacqueline Rayner, Cavan Scott

Missy was arguably the most successful creation of the Twelfth Doctor's reign; the character was introduced in his first series and apparently killed off in his penultimate episode. What better time then, to release a volume about this much-loved villain? But equally, as we wait to be properly introduced to our first female Doctor, isn't now a good moment to reflect on how the switch in gender actually affected the Doctor's arch-enemy? This collection of six short stories chronicles Missy from shortly after her regeneration, to her final days.

Opening the book is *Dismemberment* by James Goss. It's a thrilling start, and the best rendering of Michelle Gomez' quirky performance. Missy discovers that now she's a woman she's not allowed at the Scoundrels' Club – a private members' establishment that she's frequented throughout her lives. The vital note here is that the despicable gentlemen of Scoundrels take evil less seriously in female form. Clearly a terrible mistake, and we're soon presented with the most extreme and imaginative examples of Missy's sadistic streak. At one point, Missy walks away from one her victims (one she's just married, obviously) who's about to be eviscerated by a high-speed train. "I can always peep back over my shoulder," she says, "when it gets all splatty!"

Next up is Cavan Scott's *Lords and Masters*. Here, Missy is sent on a mission for the Time Lords. The bare bones of the plot are very strong, but there's an unforgivably long preamble for a short story. It's 12 pages before Missy sets out on her mission. Attempts to bridge the gap between John Simm's final appearance as the Master in *The End of Time* (2009-10) and Missy's arrival also don't do this story any favours.

Paul Magrs' *Teddy Sparkles Must Die!* places our new 'Mary Poppins' Master in the kind of world seen in *Mary Poppins* itself. Here, Missy is a nanny using a magic teddy bear in her latest bid for world domination. Magrs' whimsical approach to the world of *Doctor Who* really suits the character. It's also demonstrated how this female incarnation of the super villain has a much more rewarding and complex relationship with children.

This collection of six short stories tells the story of Missy from shortly after her regeneration, to her final days.

Peter Anghelides (who clearly found the punning title of the 2011 Narnia-themed Christmas Special lacking) gives us *The Liar, the Glitch and the War Zone*. No Narnia this time. Missy finds herself stranded in Venice after ill-advisedly getting tangled up with the Gryphon ("You're a bit of a pussycat," says Missy. "Well, mostly pussycat, with a bit of budgie thrown in."). This is a satisfyingly time-twisting escapade, very much in the style of recent TV stories. It also ends on an intriguing note that will have you flicking back through the pages to read an earlier scene in a new light.

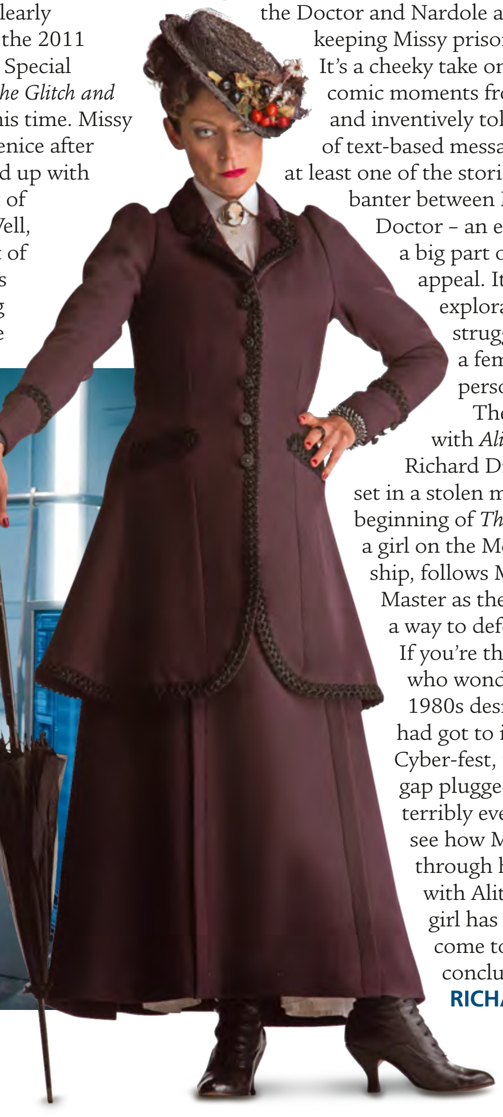
BBC
DOCTOR WHO
KNOW YOUR FRENEMY
THE MISSY CHRONICLES

If Anghelides' story has the vague feel of one of Capaldi's capers then we get even closer in *Girl Power!* by Jacqueline Rayner, which is mainly told through correspondence between the Doctor and Nardole as they discuss keeping Missy prisoner in the vault. It's a cheeky take on the more broadly comic moments from the last series and inventively told through a series of text-based messages. It's great that at least one of the stories includes some banter between Missy and her Doctor – an element that was a big part of the character's appeal. It's a truly witty exploration of Missy's struggle to become both a feminist and a better person in general.

The book finishes with *Alit in Underland* by Richard Dinnick. This story is set in a stolen moment towards the beginning of *The Doctor Falls*. Alit, a girl on the Mondasian colony ship, follows Missy and the Master as they go looking for a way to defeat the Cybermen. If you're the sort of person who wondered where the 1980s design of Cybermen had got to in the series finale Cyber-fest, then consider that gap plugged. Otherwise it's not terribly eventful, but we do see how Missy has softened through her relationship with Alit. By the end, the girl has helped Missy come to a life-changing conclusion...

RICHARD ATKINSON

Missy (Michelle Gomez) – or is it Doctor Who? – makes an entrance with her "plucky assistants", Bill (Pearl Mackie) and Nardole (Matt Lucas) in *World Enough and Time* (2017).



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Do you know your Aubrey Waites from your Aubrey Woods? Maybe? But can you solve this puzzle?

Win! THE ENEMY OF THE WORLD SPECIAL EDITION

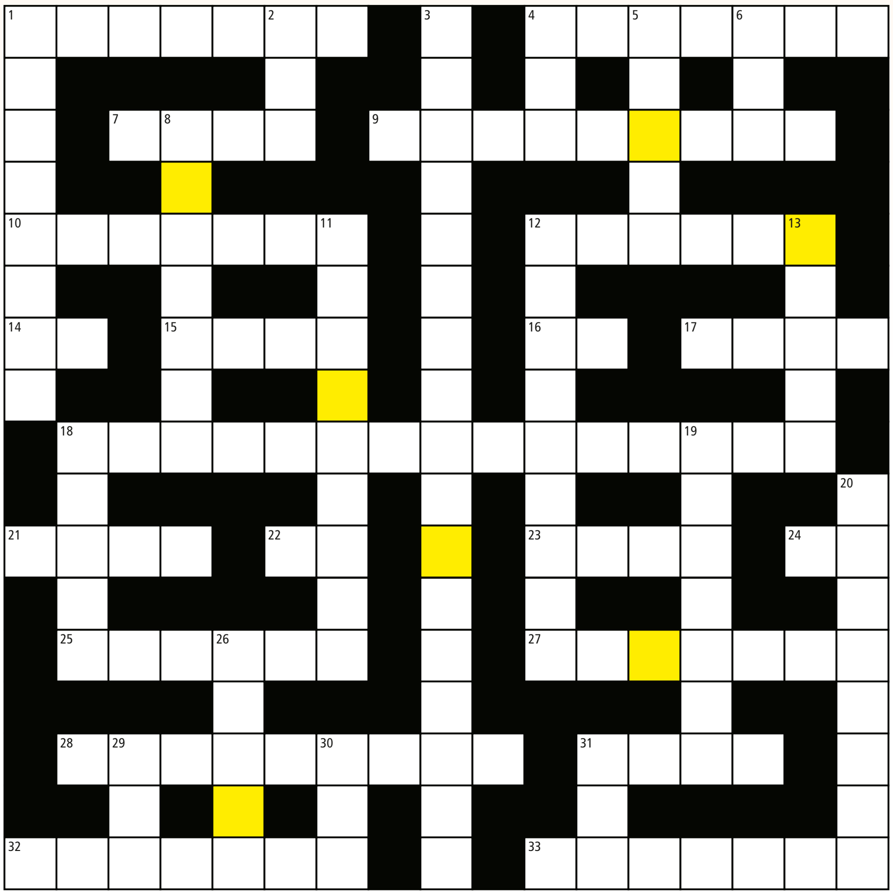
BBC Worldwide is releasing the 1967-68 Second Doctor adventure *The Enemy of the World* as a Special Edition DVD. This six-part serial – which stars Patrick Troughton as both the Doctor and the evil Salamander – was found in 2013 after having been missing for over 40 years.

Salamander is hailed as the "saviour of the world" for his work to relieve global famine. But mystery surrounds his uncanny ability to predict natural disasters. The Doctor must expose Salamander's plot – but the fact that he looks uncannily like the dictator makes matters very complicated…

This Special Edition features newly remastered versions of all six episodes. It also includes exclusive special features including new documentaries, a tribute to the late Deborah Watling (who played companion Victoria) and audio commentaries.

The Enemy of the World is available from 19 March, priced £20.42. **DWM** has **FIVE** copies to give away to lucky readers who can successfully rearrange the letters in the yellow squares of the crossword to form a character from the story.

BBC
DOCTOR WHO
THE ENEMY OF THE WORLD
SPECIAL EDITION
PG
DVD



ACROSS

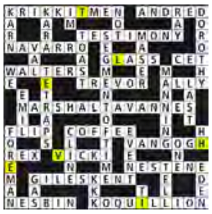
1 Cathedral that was apparently the HQ of the 3W Institute (2,5)
4 (and 1 Down) She played Ada Gillyflower (7,8)
7 All that was left of Margaret Blaine (4)
9 (and 12 Down) The Doctor, or so he thought, in the aftermath of the Time War (4,2,3,4,5)
10 _______ De Vries (7)
12 Home planet of Nyssa (6)
14 *The Abominable Snowmen* production code (1,1)
15 *The Seeds of ____* (4)
16 Ashildr, by another name (2)
17 (and 8 Down) Briefly a companion of the Doctor (4,7)
18 (and 11 & 19 Down) According to the Doctor, "it means life!" (4,3,8,9,2,5)
21 ____ Sutton (4)
22 WOTAN, BOSS or Xoanon for example (1,1)
23 Victim of Rusty's antibodies (4)
24 Nickname the Doctor gave to Danny Pink (1,1)
25 Jill ______ – played Dr Who's niece (6)
27 _______ Jones – played the TARDIS (7)
28 Rose – according to the Ninth Doctor! (8)
31 A girl composed one about the Star Whale (4)
32 _______ Men – agents of the Great Intelligence (7)
33 (and 6 Down) He played Riley Vashtee (7,3)

DOWN

1 See 4 Across
2 Character played by Tony Osoba (3)
3 It triggered the Mutants' metamorphosis (8,9)
4 A victim of the Keller machine had a phobia of this creature (3)
5 Associate of Jabe and Lute (5)
6 See 33 Across
8 See 17 Across
11 See 18 Across
12 See 9 Across
13 The Zygons used _____ gas to knock out UNIT at The Fox Inn (5)
18 An Ice Warrior (5)
19 See 18 Across
20 Madge Arwell received an upsetting one (8)
26 Nickname the Twelfth Doctor gave to one of the Viking villagers (1,1,3)
29 Yvonne Hartman's nickname for Martha's cousin (3)
30 ___ Keith Gold or Reginald Styles (3)
31 Hacker who helped the Doctor rob a bank (3)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: THE VEIL

Win! THE DAY SHE SAVED THE DOCTOR BOOK

BBC
DOCTOR WHO
THE DAY SHE SAVED THE DOCTOR
FOUR STORIES FROM THE TARDIS
SUSAN CALMAN JACQUELINE RAYNER
JENNY T. COLGAN DOROTHY KOOMSON

The Day She Saved The Doctor is published by BBC Books, and is the first all-female authored *Doctor Who* anthology. It comprises four stories, each about one of the Doctor's female companions.

The stories feature Sarah Jane Smith, Rose Tyler, Clara Oswald and Bill Potts. *Sarah Jane and the Temple of Eyes* is by Jacqueline Rayner; *Rose and the Snow Window* is written by Jenny T Colgan; *Clara and the Maze of Cui Palta* is by comedian and *Strictly Come Dancing* favourite Susan Calman; and *Bill and the Three Jackets* is by Dorothy Koomson.

The Day She Saved The Doctor is published to mark International Women's Day and is available now, priced £12.99. Thanks to BBC Books, we've got **FIVE** copies to give away. If you'd like to be in with a chance of winning one of them, correctly answer the following question:

Which actress was cast as the first female Doctor last year?

A Jodie Foster
B Jodie Prenger
C Jodie Whittaker

Win! THE MARK OF THE RANI TALKING BOOK

BBC
DOCTOR WHO
THE MARK OF THE RANI
PIP AND JANE BAKER
READ BY NICOLA BRYANT

The latest release in BBC Audio's range of *Doctor Who* audiobooks is *The Mark of the Rani* by Pip and Jane Baker. Nicola Bryant reads the book of this TV adventure from 1985, which features the Sixth Doctor and Peri.

On their way to Kew Gardens, the Doctor and Peri arrive in Northern England at the time of the Luddite uprisings. Unknown to them, however, the TARDIS has been dragged off course by the Master, who plans to distort history and destroy his arch-enemy, the Doctor. And if one renegade Time Lord isn't enough, the Rani – another exile from Gallifrey – is conducting evil experiments on the humans of the 19th century.

Contending with both the Master and the Rani, the Doctor soon discovers that the female of the species is deadlier than the male…

The Mark of the Rani is available from 5 April, priced £20 on CD. Thanks to BBC Audio, we've got **FIVE** copies to give away. If you would like to be in with a chance of winning one, correctly answer this question:

Who played the Rani in the TV version of *The Mark of the Rani*?

A Siobhan Redmond
B Kate O'Mara
C Ingrid Pitt

Win! TALES FROM NEW EARTH CD BOX SET

Big Finish is releasing *Tales from New Earth*, a CD box set of four new audio dramas set five billion years in the future. The adventures take place on the planet that featured in the TV episodes *New Earth* (2006) and *Gridlock* (2007).

Post-*Gridlock*, Senator Hame is working to restore her home. The cities, forests and skies are full of strange and wonderful species. Some trace their ancestry back to Old Earth; others came later, but all have their own agendas. An ancient, powerful force has the planet in its sights. The battle for New Earth has begun…

The four stories are: *Escape from New New York* by Roy Gill; *Death in the New Forest* by Roland Moore; *The Skies of New Earth* by Paul Morris and *The Cats of New Cairo* by Matt Fitton.

Tales from New Earth is available from *bigfinish.com* in March, priced £23 on CD and £20 to download. We've got **FIVE** copies of the CD box set to give away. For your chance to win one, answer this question correctly:

Which of the following plants did Rose Tyler find growing on New Earth?

A Apple-grass
B Lemon-grass
C Cabbage-grass

KIERAN HODGSON • ANNA HOPE • YASMIN BANNERMAN • ADJOA ANDOH
DOCTOR WHO
TALES FROM
NEW EARTH

Win! THE THIRD DOCTOR ADVENTURES: VOLUME FOUR CD BOX SET

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VOLUME FOUR
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THE RISE OF THE NEW HUMANS
THE TYRANTS OF LOGIC

The fourth volume of Big Finish's *The Third Doctor Adventures* is out this month. The audio adventures star Tim Treloar as the Doctor, Katy Manning as Jo Grant and Rufus Hound as the Monk.

The Rise of the New Humans is by Guy Adams. While investigating the death of a man who fell from a multi-storey car park, the Doctor and Jo are led to a private hospital. Breaking into restricted wards, the Doctor discovers alien technology bearing the hallmarks of one of his own people's interference...

In Marc Platt's *The Tyrants of Logic* the Doctor and Jo land at Port Anvil – an abandoned mining colony on the remote planet Burnt Salt. A huge, armoured crate has arrived in the almost derelict Spacehub and the Cybermen are after its contents...

The Third Doctor Adventures: Volume Four is out this month from *bigfinish.com*, priced £25 as a CD box set and £20 to download. **DWM** has got **FIVE** copies of the CD box set to give away. For your chance to win one of them, correctly answer the following question:

What was the Third Doctor's car called?

A Betty
B Bessie
C Bonnie

HOW TO ENTER

VISIT www.doctorwhomagazine.com/competitions

TERMS AND CONDITIONS: The competitions open on Thursday 8 March and close at 23.59 on Wednesday 4 April. One entry per person. The competitions are not open to employees of **Doctor Who Magazine** or the printers, or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming Soon...

DVD PREVIEW BY
STEVE O'BRIEN

We talk to the talents behind the upcoming *Doctor Who* releases.

DVD **BBC WORLDWIDE**
RELEASED 19 MARCH **RRP** £20.42

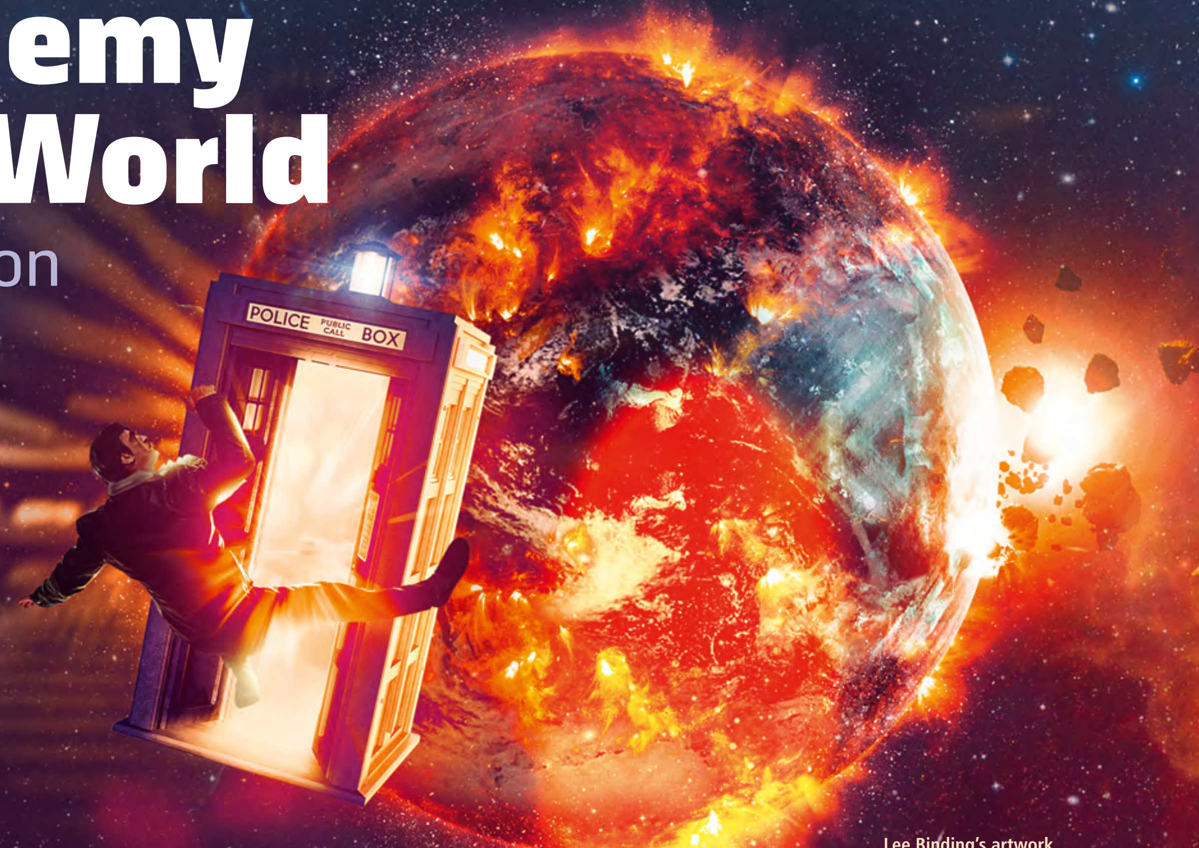
The Enemy of the World

Special Edition

WRITTEN BY David Whitaker
DIRECTED BY Barry Letts

STARRING

Patrick Troughton	Dr Who/Salamander
Frazer Hines	Jamie
Deborah Watling	Victoria
Mary Peach	Astrid
Bill Kerr	Giles Kent
Milton Johns	Benik
George Pravda	Denes
Colin Douglas	Donald Bruce
Carmen Munroe	Fariah
David Nettheim	Fedorin
Reg Lye	Griffin the Chef
Adam Verney	Colin
Margaret Hickey	Mary



Lee Binding's artwork for the new DVD release of the 1967-68 adventure *The Enemy of the World*.

The 1967-68 Second Doctor story *The Enemy of the World* made its DVD debut on 25 November 2013, six weeks on from the fandom-shaking announcement that it had been found in its entirety in Nigeria. Back then, there simply wasn't the time to garnish it with all the special features we'd come to expect from the *Doctor Who* DVD range.

Now, four-and-a-bit years on from that vanilla release comes a generously packed two-disc Special Edition, boasting freshly recorded documentaries, an audio commentary, production subtitles, photo gallery, PDF scripts, and a brand-new remastering courtesy of the peerless *Doctor Who* Restoration Team.

"This time, I made about 2,500 fixes across the six episodes," says the team's Peter Crocker, who admits he wasn't entirely satisfied with the work done for the first release, due to the super-fast turnaround. "The fixes included taking out dirt and scratches that were there, and also fixing warping artefacts around moving objects with VidFIRE [a technique Peter pioneered, which makes film recordings look more like the original videotape]. I think it's a worthwhile little tweak on the pictures because we could, but the extras are the main reason for people to upgrade to the new DVD."

The central feature of the new release is *Treasures Lost and Found*, a 60-minute making-of documentary produced by Ed Stradling and presented by writer, comedian and actor Toby Hadoke. It includes interviews with, among others, David Troughton (Patrick Troughton's son, who made his small-screen debut in the story as an extra), Sylvia James (make-up) and actress Mary Peach (Astrid). The task for Ed was to think of a fresh way of telling the story of *The Enemy of the World*'s production.

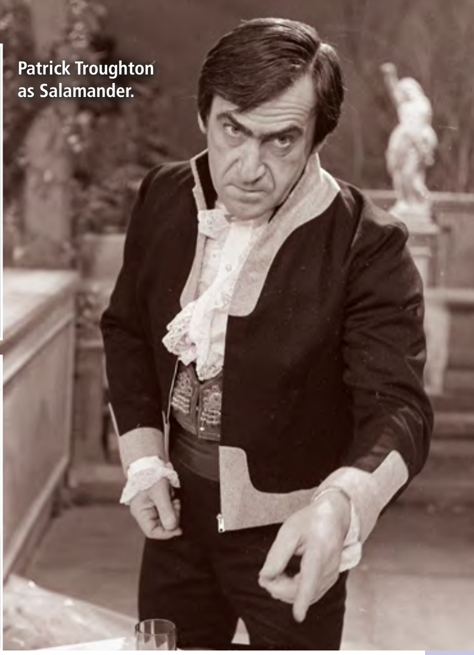
"I felt that none of the standard talking-head making-ofs from black-and-white *Doctor Whos* had been great successes in the past," says Ed, whose *Doctor Who* documentary career stretches back to 2003. "The reason for that is obvious – not enough of the key people are still around. We're generally left with only the younger actors, who tend not to remember a great deal about the production process."

"It's basically a treasure hunt," says Toby, who was approached by Ed after fronting several *Doctor Who* DVD features over the years. "The remit was to uncover something new. So the various interviewees have clues which lead me to someone who has never been interviewed before, and along the way I chat to them about their work on the show. I was sort of in the dark because Ed wanted me to find out anything that was to be found out on camera, so there are shades of *Looking for Peter* [Toby and Chris Chapman's acclaimed documentary about

Mary Peach as Astrid Ferrier.

Episode hunter Philip Morris is interviewed in *Recovering the Past*.

Actress Louise Jameson, *Remembering Deborah Watling*.


Patrick Troughton as Salamander.

TREASURES LOST AND FOUND
Television Centre features in the titles of *Treasures Lost and Found*.

Toby Hadoke investigates in *Treasures Lost and Found*.

writer Peter R Newman on *The Sensorites* DVD]. I didn't know what was going to happen in the end until it happened."

"It's one of the most ambitious programmes I've done," says Ed. "There was a lot to shoot and we only had three days. There are some great interviews in it though."

Sadly, 2017 saw the death of Deborah Watling, who played the Doctor's companion Victoria Waterfield from May 1967 to March 1968. In *Remembering Deborah Watling*, actors Colin Baker, Frazer Hines, Anneke Wills and Louise Jameson, and sister Nicky and brother Giles Watling MP remember the much-missed actress. The feature is produced by Cameron K McEwan.

"It was great to learn lots about Debbie's 'wicked' sense of humour," says Cameron, "and how she loved pranks when she was young. Of course, when she joined *Doctor Who*, she was often on the receiving end. We talk to Colin, Anneke, Louise and Frazer, who all have very fond memories and great stories of Debbie's convention appearances. Also, her love for her local theatre in Frinton, where she acted and directed for many years with her family, really comes to the fore – it was clearly an important element of her life."

In *Recovering the Past: The Search for The Enemy of the World*, producer Paul Vanezis interviews *Doctor Who* episode hunter Philip Morris, the man who brought *The Enemy of the World* and *The Web of Fear* back to the BBC in 2013. "There aren't any major new revelations," admits Paul, "but it does showcase Phil's globetrotting. I think people will be surprised at how meticulous he was."

Also included is a newly recorded audio commentary chaired by Simon Harries, who's joined by Mary Peach (Astrid), Frazer Hines (Jamie), Gordon Faith (Guard Captain), Milton Johns (Benik) and make-up artist Sylvia James.

"After 50 years one might expect people's memories to be hazy," says Simon, "but our panel had good memories of their fellow cast and production colleagues. Everyone had fond memories of Patrick Troughton, especially of his stamina and skill in creating not one but two distinct and memorable characters here [the Doctor and the villainous Salamander]. Everyone agreed that this story stands the test of time, and that its reputation has grown considerably since it was recovered."

For Simon, who had only taken part in fan commentaries in the past, *The Enemy of the World* marks his first moderating job. "Ideally the conversation shouldn't dry up," he explains, "so moderators are there to help jog people's memories and perhaps clarify the odd detail. We had time to cover plenty of ground, ranging from livewire helicopter pilots to the problems of working in Studio D at Lime Grove and how [director] Barry Letts overcame them."

> **"Everyone had fond memories of Patrick Troughton, especially of his skill in creating two distinct characters."**
>
> SIMON HARRIES

Fact hounds won't just have the commentary to listen to, but 139 minutes' worth of newly researched production subtitles. These were compiled by *Doctor Who* historian Martin Wiggins, who says, "Three particularly striking themes emerged: the range of influences that David Whitaker drew upon when writing the script; the way the scripted action was subtly but systematically toned down in production with the younger end of the audience in mind; and the way this collided with the 'young Turk' director's ambition to produce something visually unusual."

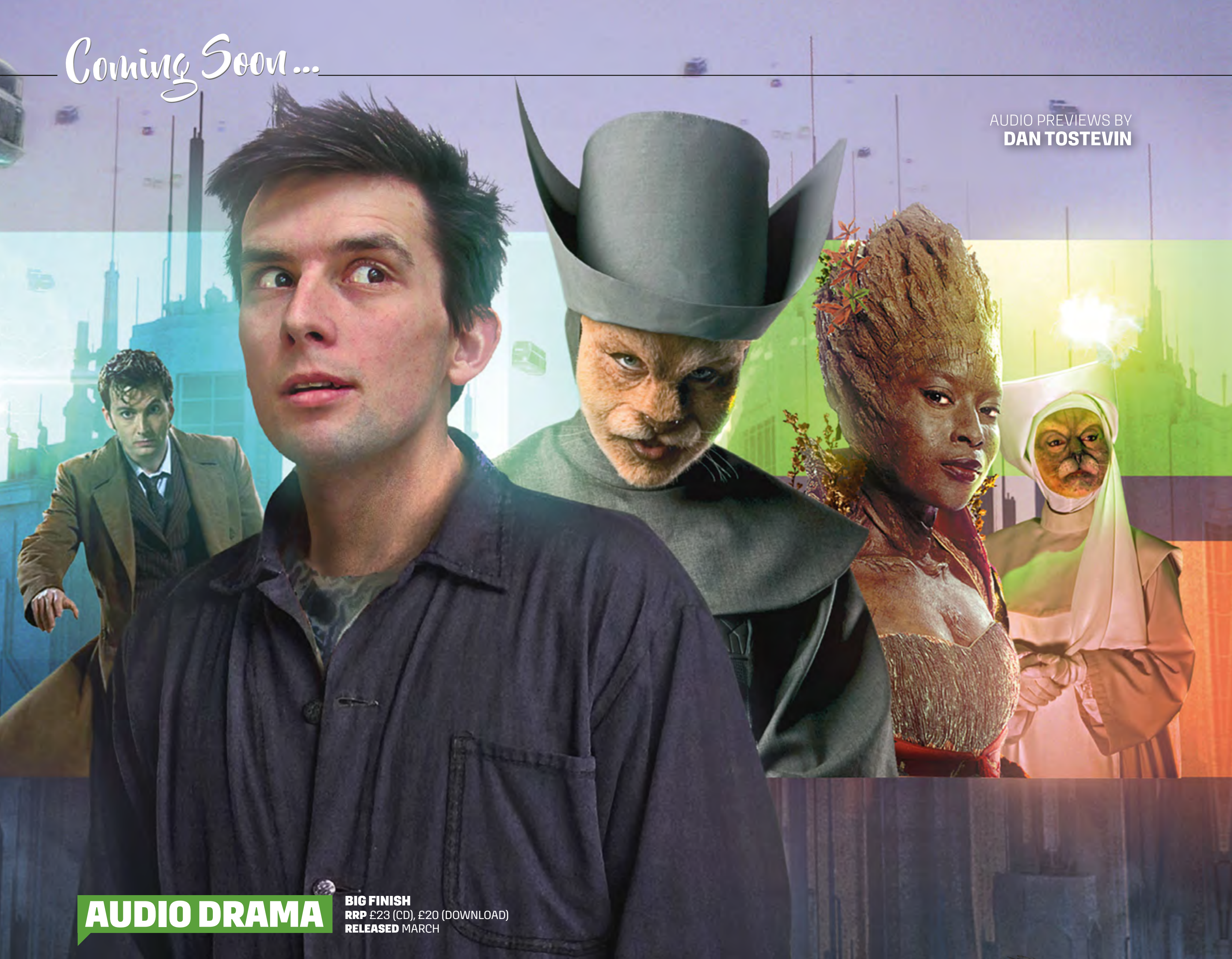
For Russell Minton, the person now in charge of the 'Classic *Doctor Who*' DVD range, giving *The Enemy of the World* a full 'bells and whistles' release is something he's very proud of, not least because it's one of his favourite stories. "When it was first found, I loved seeing it because it was such a surprise," he says. "In a big monster season it had none, so it relied completely on the story and the performances. You can't argue with two Patrick Troughtons. And David Whitaker delivered a really taut, thrilling adventure story which I found completely gripping. I hope we get more of his episodes recovered in the future."

And why should fans seek out this new version? "I hope fans will want to buy this Special Edition of the story as we've tried to make it as comprehensive and packed full of interesting content as the rest of the *Doctor Who* range," he says. "As a fan myself I always bought the DVDs for the stories themselves of course, but also for all the documentaries and extra material as they give such a rounded overview of each story. I'd like to think that we've done this story justice."

Photos from the commentary recording, featuring (below) Milton Johns and Sylvia James and (right) Simon Harries, Mary Peach, Frazer Hines and Gordon Faith.

Photos © Simon Harries.

AUDIO PREVIEWS BY
DAN TOSTEVIN



AUDIO DRAMA

BIG FINISH
RRP £23 (CD), £20 (DOWNLOAD)
RELEASED MARCH

Tales from New Earth

WRITTEN BY Matt Fitton, Roy Gill, Roland Moore, Paul Morris

STARRING

Adjoa Andoh	Sister Jara
Yasmin Bannerman	Sapling Vale
Anna Hope	Senator Hame
Kieran Hodgson	Devon Pryce
Matthew Jacobs-Morgan	Thorn
Dan Blaskey	The Lumen/Potious
Toby Hadoke	The Lux/Oscar McLeod/Dobcheff
Matt Wilkinson	Termiton Jusk
Derek Griffiths	Xylem Maple Dorm
Pippa Nixon	Termiton Uden/Flight Attendant
Nina Toussaint-White	Loba Christata
James Dreyfus	The Most Exalted High Persian
Julian Rhind-Tutt	Berkhoff
Suzy Bloom	Katya
Youssef Kerkour	T'Har
Louise Gold	President Grosseteste

More than a decade after the planet last appeared on screen, Big Finish is going back to New Earth.

"This series is very different to *Doctor Who*," says Helen Goldwyn, director of *Tales from New Earth*. "It's completely its own thing. The characterisations, the settings, the language that's used… There's a whole universe of new vocabulary, because it's a planet where different species have been living side by side. It just immerses you in their reality.

"The feel of the whole thing is fresh air and big skies and vistas," she adds. "It's not enclosed in small spaces. Often, we get *Doctor Who* adventures where the Doctor is in smaller spaces trying to get out, trying to solve problems, but in this series we're coming to know a massive planet and its different regions – the sky, the forests, the oceans – where all these different species are trying to live in harmony."

We discover that world through the eyes of Devon Pryce, played by Kieran Hodgson. "Devon is a young man who wants to see the world and worlds," Kieran explains. "He's an orphan who's grown up being told that all he will ever do is service elevators, so

Yasmin Bannerman plays Sapling Vale and Kieron Hodgson plays Devon Pryce in *Tales from New Earth*.

ANNA HOPE

Hi Anna! What's it like to be back playing Hame after so long?

"It was fantastic to be invited to do it. I didn't know much, other than that I would be coming back as Hame and not DI Menzies – who was a different character I did in some other Big Finish productions – until I got the scripts. And the scripts are fantastic. It wasn't too difficult [to recapture the character], because when scripts are well-written, it gives you a lot of that. As I was going through, I was thinking, 'Oh gosh, yes, that's very Hame!' She's really lovely. She's so sincere. There's something so true about her."

This is the Hame of *Gridlock* rather than *New Earth* – she's trying to do good.

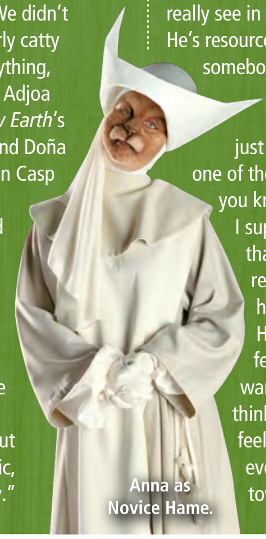
"Yeah, exactly, she's definitely seen the error of her previous ways. And she's definitely growing into her power and stature. She's no longer the little nurse – she's a senator!"

How does playing a cat person on audio compare to television, with all the prosthetic make-up?

"I think the make-up did help, but it was also hard to speak through the prosthetics, particularly the teeth, so in some ways this was easier. We didn't do particularly catty voices or anything, though both Adjoa [Andoh, *New Earth*'s Sister Jatt] and Doña [Croll, Matron Casp in the same episode] had very feline qualities to their voices anyway. But yeah, I think on the whole it's actually easier without the prosthetic, I have to say."

The main character in this series is Devon Pryce, who works for Hame. What can you tell us about their relationship?

"I guess she sees qualities in him that other people don't – and that he doesn't really see in himself, even. He's resourceful, and he's somebody that she can work with. She just sees that he's one of the good ones, you know? Also, I suppose it's that thing of reparations – he's a New Human, and she feels guilt and wants to help, so I think she probably feels quite… well, even motherly towards him."



Anna as Novice Hame.

you can imagine that there's maybe a desire to expand his horizons a little bit there."

But Devon's boyfriend, the appropriately prickly Thorn, has other ideas. "As in any relationship, it's nice to have slight differences of opinion and approach," says Kieran. "The main difference is that Thorn has a very clear idea of what life is going to be like and is very settled, whereas silly old Devon is just not satisfied with how things are panning out."

The opening episode of *Tales from New Earth* sees Devon team up with now-Senator Hame (Anna Hope), the cat person last seen in 2007's *Gridlock*, to work as her investigator. "He has liberty to pursue his dreams and go exploring and adventuring, which he's very motivated by," says Kieran. "This leads to him blundering into all sorts of situations. It's nice to play off the quite big guest characters that we have, like the Scandinavian solar bear, or the old tree who believes that people just want to employ him for speaking engagements. We've got some wonderful actors in who are doing these very distinctive guest parts, and I suppose my job is to be the audience's way into that bigger, more colourful world."

> **"It's completely its own thing. The characterisations, the settings, the language that's used…"** HELEN GOLDWYN

New New York as seen in *New Earth* (2006).

The Tenth Doctor appears in three of the four episodes, via reported speech in Devon's occasional narration. "I have previous with doing David Tennant, mostly because people say I look like him," explains Kieran, who mimicked the Tenth Doctor actor in his acclaimed stand-up show *Maestro*. "But I'd never tried his Doctor voice. Big Finish asked, 'Can you do the voice of the Tenth Doctor?' and I thought, 'Okay, I'll give it a go!' For the audience and for the actors the Doctor is always a reassuring presence. So when he turns up, we know that we're going to find things out about the story, and we're going to get shoved along to where the action's happening – the Doctor's never going to sit still for too long. It's nice to have that kind of engine in the story."

"There's a moment in the first episode where it all clicked for me," says script editor Matt Fitton. "Hame begins telling the story in a traditional way, but then Devon interrupts her, and from that moment it felt like we'd got it. That was the tone of this world. We're aiming for fast-moving, weird, and wonderful."

FUTURE HISTORY

***The End of the World* (2005)**

The Ninth Doctor and Rose Tyler travel to the year 5,000,000,000 to witness the day the Earth died in a ball of flame. They make friends, like the Face of Boe, but also enemies, as they foil a fiendish plot by the self-styled "last pure human": Lady Cassandra.

***New Earth* (2006)**

Summoned by a dying Face of Boe, the Tenth Doctor and Rose visit New Earth, an Earth-like planet settled as part of a 'revival movement' following the original's destruction. While there, they defeat not only a resurgent Cassandra, but also the Sisters of Plenitude: cat people, including Boe's nurse Novice Hame, who have bred 'New Humans' as test subjects for medical trials.

***Gridlock* (2007)**

The Tenth Doctor returns to New Earth with Martha Jones, to show her New New York. But everyone in its utopian overcity has perished, while the survivors down below are trapped in an unending traffic jam. With the help of a reformed Hame, the Doctor sets them free. "New New York can start again," he tells Martha. "They've got Novice Hame. Just what every city needs – cats in charge!"

***Tales from New Earth* (2018)**

Just as the Doctor expected, Hame now sits as a senator in the great parliament of New Earth, working to unite its diverse population. But an ancient power is threatening all that she's achieved, and to help stop it, she needs a new ally. Meet Devon Pryce…

DOCTOR WHO
TALES FROM
NEW EARTH

AUDIO READING **BIG FINISH** **RRP** £2.99 (DOWNLOAD ONLY)
RELEASED MARCH

The Siege of Big Ben

During the 2006 episodes *Army of Ghosts* and *Doomsday*, the Tenth Doctor was forced to part with his companion Rose Tyler, leaving her and her family behind on a parallel Earth. In 2008's *Journey's End*, the 'Metacrisis Doctor' – a part-human copy of the Time Lord original – joined them. Although mooted at the time, further adventures were never realised.

"I remember [then-showrunner] Russell T Davies talking about that vague idea for a TV show, *Rose Tyler: Earth Defence*," says writer Joseph Lidster. "I thought, 'Actually, that's quite fun…'"

Joe has run with the idea for two new *Short Trips* stories performed by Camille Coduri in character as Jackie Tyler, Rose's mum. *The Siege of Big Ben* is the first.

"The idea is that in the parallel universe, Prime Minister Harriet Jones has combined Torchwood, UNIT, and the Preachers into one new force: Earth Defence," explains Joe. "The Metacrisis Doctor works for them as their scientific advisor. There's a brigadier. Rose works there as one of the soldiers and scientists, assisting the Doctor. And Jackie runs the canteen – it's Jackie the dinner lady!

"I didn't want to take away what really makes Jackie great, which is her humanity," he continues. "I didn't want her to suddenly be a member of a UNIT-type organisation. So what she does is actually the most important job in the world: she makes sure everybody gets food. And she absolutely loves her job. Obviously she's got a nice house and a lovely husband, as we saw in the TV series, so she's embraced this new life and she's having a great time. And then aliens arrive!"

Relating the alien invasion of Earth Defence's Big Ben headquarters to her friend Beryl, Jackie is an unconventional narrator. "She's not some great orator," says Joe. "She's not scripted. When she starts telling a story, she gets stream-of-consciousness and starts babbling about something else. She's a brilliantly funny character. But I didn't want to write an out-and-out comedy – it had to go somewhere – so I've tried to develop the character a bit further, rather than representing exactly what was seen on screen."

The Siege of Big Ben explores the emotional reality of Jackie's move between universes. "Rose was willing to risk giving up everything because she was in love with the Doctor, but Jackie doesn't make that choice," says Joe. "In *Army of Ghosts*, Jackie gets stuck on the TARDIS and never gets to go home again. She mentions a lot of friends in the TV series, and she's literally never going to see any of those people again. I wanted to explore what that would be like.

"I watched all the stories set in the parallel world, and listened out for things – there's no royal family, and they all fly around in zeppelins. I thought, 'What else would be different?' In *Army of Ghosts*, Jackie has that brilliant scene showing the Doctor *EastEnders* – she's a consumer of popular culture, and now she's in a world where, for all she knows, *EastEnders* was never on, so she doesn't know what references she can make."

The Metacrisis Doctor inherited his human side from another Tenth Doctor companion, Donna Noble, and that's also explored in this story. "What he's got is basically Donna's recklessness, and some of her vocabulary," Joe explains. "So he maybe doesn't react the way we would expect him to react to things, and certainly not the way Jackie would expect him to react to things. She has to try to make him more like the Doctor to save the day."

WRITTEN BY	Joseph Lidster
NARRATED BY	Camille Coduri

Narrator Camille Coduri with writer Joseph Lidster.

BBC
DOCTOR WHO
SHORT TRIPS
CAMILLE CODURI PERFORMS
THE SIEGE OF BIG BEN
WRITTEN BY JOSEPH LIDSTER
BIG FINISH

AUDIO DRAMA **BIG FINISH** **RRP** £14.99 (CD), £12.99 (DOWNLOAD) **RELEASED** MARCH

Serpent in the Silver Mask

While devising the Fifth Doctor's next audio adventure, writer David Llewellyn and script editor Guy Adams discovered a mutual love of *giallo* – the Italian genre of film and literature named after the yellow covers of popular paperback thrillers.

"I said to David, 'Create me a *giallo* movie for audio'," Guy recalls. "Discussing other favourite films, we came up with *Kind Hearts and Coronets* – that wonderful old Ealing comedy where Alec Guinness plays the entirety of a particularly troubled family – and so this script became a lovechild of the two."

"*Giallo* plots tend to be very gory, gruesome murder-mysteries," adds David, "so I was thinking about how we could do that with a limited cast, and we decided to have an entire family played by one actor. The Mazzinis are an awful bunch – ghastly, terrible, money-grabbing, corrupt – and we've got Samuel West playing all of them, which is just amazing."

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
PETER DAVISON MATTHEW WATERHOUSE SARAH SUTTON AND JANET FIELDING IN
SERPENT IN THE SILVER MASK
BY DAVID LLEWELLYN
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

Peter Davison shows his affection for Matthew Waterhouse, Sarah Sutton and Janet Fielding at the recording.

WRITTEN BY	David Llewellyn
STARRING	
Peter Davison	The Doctor
Janet Fielding	Tegan Jovanka
Sarah Sutton	Nyssa
Matthew Waterhouse	Adric
Samuel West	The Mazzini Family
Phil Cornwell	Superintendent Galgo
Sophie Winkleman	Sofia

AUDIO DRAMA **BIG FINISH** **RRP** £9.99 (CD), £7.99 (DOWNLOAD)
RELEASED MARCH

Torchwood: The Death of Captain Jack

Captain Jack Harkness is dying. Captain John Hart has come to watch. And as the ex-lovers' conversation unfolds, a twisted alternative history is revealed.

"The first idea I had was that it was going to be something like *It's a Wonderful Life*: what if you had a world without Jack?" explains writer David Llewellyn. "But then we got the idea of the two of them chasing each other across time and space, with this escalating rivalry that just gets more and more out of hand until John has usurped Jack's role throughout the 20th century, and we see how time and history unfold with John at the reins instead of Jack quietly working behind the scenes."

As well as reimagining key scenes from TV *Torchwood* with John in Jack's place, *The Death of Captain Jack* weaves together a number of real historical figures and events. "We go to Elizabethan London, and Saint Petersburg at the time of Catherine the Great," says David. "We get to see Alexander the Great and Queen Victoria. The idea was that it should be a hop, skip and a jump through all the fun bits of history."

The relationship between Jack and John is central throughout. "They will shoot at one another in one moment, and then be snogging each other the next," David says. "This is a couple that really shouldn't be anywhere near each other, and it just gets to this toxic level. It's like a time-travelling *Who's Afraid of Virginia Woolf*!"

FULL CAST AUDIO DRAMA
JOHN BARROWMAN AND JAMES MARSTERS
TORCHWOOD
THE DEATH OF CAPTAIN JACK
BY DAVID LLEWELLYN
OUTSIDE THE GOVERNMENT · BEYOND THE POLICE

James Marsters records his dialogue as Captain John Hart.

WRITTEN BY David Llewellyn

STARRING

John Barrowman	Captain Jack Harkness
James Marsters	Captain John Hart
Eve Myles	Gwen Cooper
Gareth David-Lloyd	Ianto Jones
Kai Owen	Rhys Williams
Tom Price	Sgt Andy
Samuel Barnett	Norton Folgate
Rowena Cooper	Queen Victoria
Rick Yale	Christopher Marlowe
Aly Cruickshank	Alexander the Great
Marilyn Le Conte	Catherine the Great
Luke Williams	Hephaeston

AUDIO DRAMA **BIG FINISH** **RRP** £25 (CD), £20 (DOWNLOAD)
RELEASED MARCH

The Third Doctor Adventures: Volume Four

Tim Treloar returns as the Third Doctor in two new adventures, each featuring an old adversary. In Guy Adams' *The Rise of the New Humans*, it's the meddling Time Lord known as the Monk.

Tim Treloar, Katy Manning and Rufus Hound star in Volume Four of *The Third Doctor Adventures*.

"The Third Doctor is probably the most patrician Time Lord, so he and the Monk are really not going to get on – he's far too glib and foolish and selfish," says Guy. "Here, we find the Monk running a clinic, where he's quite insistent that his plan is for the betterment of life in general. Of course, he's completely wrong, and terrible things happen!"

Marc Platt's *The Tyrants of Logic* features the Cybermen. "It's a lovely chance to pit the Third Doctor, the action Doctor, against his most implacable of enemies," says Marc. "He's not as quirky as the other Doctors, but his moral sense and resolution in this grim situation are his driving force, and the devotion of Jo Grant to him is deeply affecting and rather lovely. *Tyrants* begins 20 years after the Great Cyber War ended, with the Cybermen roundly crushed by the Earth coalition. The surviving Cyber forces are fragmented and scattered, but when did that ever stop them fighting for survival?" **DWM**

WRITTEN BY Guy Adams, Marc Platt

STARRING

Tim Treloar	The Doctor
Katy Manning	Jo Grant
Rufus Hound	The Monk
Mina Anwar	Dr Kurdi
Joe Sims	Chief Orderly/Wilde/Jumper
Clare Corbett	Harriet/Woman/Technician
Silas Hawkins	Francis/Morgue Attendant
Linda Marlowe	Gusta Pardo
Carolyn Pickles	Professor Marian Schaeffer
Ronan Summers	Hollisen Grier
Jeff Rawle	Chad Caramel
Deli Segal	Skippa
Nicholas Briggs	The Cybermen

BBC
DOCTOR WHO
TWO FULL CAST AUDIO DRAMAS
TIM TRELOAR AND KATY MANNING IN
THE THIRD DOCTOR ADVENTURES
VOLUME FOUR
FEATURING NICHOLAS BRIGGS RUFUS HOUND LINDA MARLOWE CAROLYN PICKLES JEFF RAWLE
THE RISE OF THE NEW HUMANS
THE TYRANTS OF LOGIC
BIG FINISH

UPCOMING RELEASES

BOOKS

THURSDAY 8 MARCH

- ***The Day She Saved the Doctor*** by Susan Calman, Jenny T Colgan, Jacqueline Rayner, Dorothy Koomson. BBC Books, £12.99

THURSDAY 5 APRIL

- **Target Books: *Rose*** by Russell T Davies, ***The Christmas Invasion*** by Jenny T Colgan, ***The Day of the Doctor*** by Steven Moffat, ***Twice Upon a Time*** by Paul Cornell and ***City of Death*** by James Goss. BBC Books, £6.99 each.

BOOKS – PARTWORK

WEDNESDAY 14 MARCH

- ***Doctor Who: The Complete History* Issue 67** Panini, £9.99

WEDNESDAY 28 MARCH

- ***Doctor Who: The Complete History* Issue 68** Panini, £9.99

AUDIOS

APRIL RELEASES

- ***The Tenth Doctor Chronicles*** [Tenth Doctor] by Matthew J Elliott, James Goss, Helen Goldwyn, Guy Adams. Big Finish, £23 (CD), £20 (download)
- ***Ravenous 1*** [Eighth Doctor] by John Dorney, Matt Fitton. Big Finish, £23 (CD), £20 (download)
- ***The Helliax Rift*** [Fifth Doctor] by Scott Handcock. Big Finish, £14.99 (CD), £12.99 (download)
- ***The Turn of the Screw*** [Eighth Doctor] by Eddie Robson. Big Finish, £2.99 (download)
- ***Torchwood: Believe*** by Guy Adams. Big Finish, £23 (CD), £20 (download)
- ***Torchwood: the Last Beacon*** by Gareth David-Lloyd. Big Finish, £9.99 (CD), £7.99 (download)

THURSDAY 8 MARCH

- ***The Day She Saved The Doctor*** by Susan Calman, Jenny T Colgan, Jacqueline Rayner, Dorothy Koomson. BBC Audio, £15.99 (CD)

THURSDAY 5 APRIL

- ***The Mark of the Rani*** [Sixth Doctor] by Pip and Jane Baker. BBC Audio, £20 (CD)
- ***The Second Doctor Who Audio Annual*** [multi-Doctor] by various. BBC Audio, £13.25 (CD)

MAGAZINES

THURSDAY 5 APRIL

- **DWM 524** Panini, £5.99

DVD

MONDAY 19 MARCH

- ***The Enemy of the World* Special Edition** BBC Worldwide, £20.42

THE Blogs of Doom

Sneaky peeks into the secret diaries of characters in the Doctor's orbit…

#5: Colin

The Enemy of the World (1967-68)

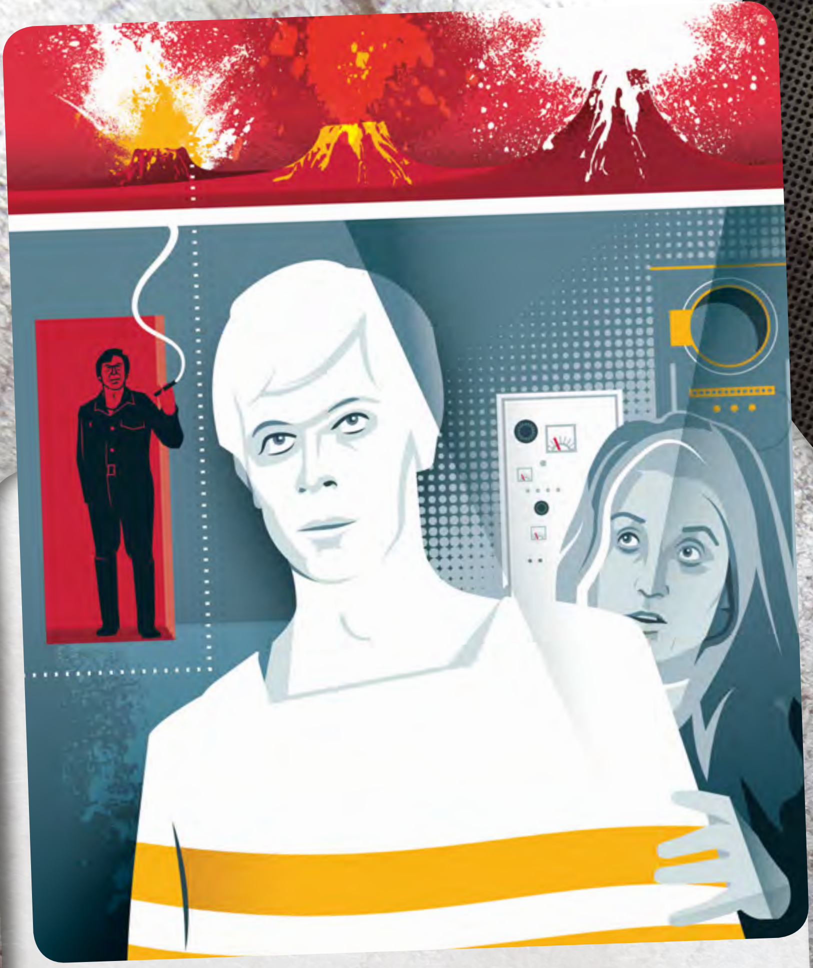
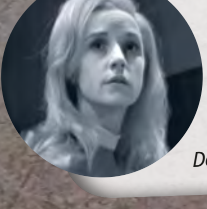


ILLUSTRATION BY **BEN MORRIS**

2013

Great news! I have been chosen to take part in an endurance test in an atomic shelter at the Kanowa Research Station! All I have to do is spend two weeks here and I'll have earned enough to go backpacking. There are 20 of us in total and I'm the youngest, along with a girl called Mary.

I've checked for hidden cameras but can't find any. Even so, I can't shake the feeling that at any moment this is all going to turn out to be a big trick for *Ant & Dec's Saturday Night Takeaway*.



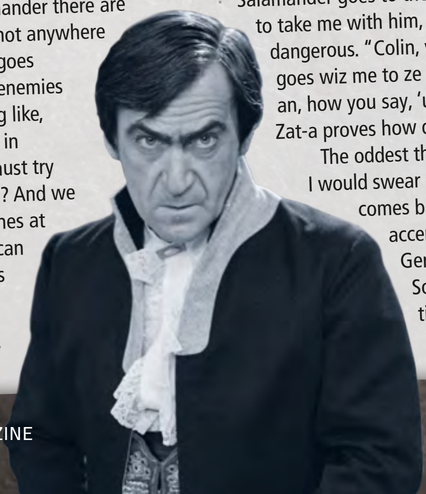
Later

The lift opened earlier today but instead of Mr Kent it was Ramón Salamander, the famous Mexican philanthropist. "I have bad news," he said. "An atomic war has broken out on ze surface. Everyone you know is-a dead or dying of radiation poisoning. But you are ze lucky ones! Because here, ma friends, you have-a everyzing you need to survive. Power, food and water for five years, it is-a fine zing! So it is-a sad day but also good news, yes?"

Well, I have to say, if this does turn out to be a stunt for *Ant & Dec's Saturday Night Takeaway* it's in very poor taste.

2014

A year we have been stuck down here. A whole year, trapped like rats underground. How I want to see the sun again, to walk on the earth, to go for a Nando's. But according to Salamander there are no more Nando's, not anywhere on Earth. "Ze war goes on and on, wiz ze enemies of freedom fighting like, how you say, 'cats in a sack'. So-a we must try to defeat zem, yes? And we can, wiz ze machines at our disposal! We can trigger earzquakes and volcanoes wherever zey gazzer togezzer!"



2015

Another year of nothing to do but work, eat and sleep. Like worms under the Earth, sightless worms wriggling about without hope! But while we lurk down here, Salamander goes to the surface! I asked him to take me with him, but he insists it's too dangerous. "Colin, whenever someone goes wiz me to ze surface, zey meet wiz an, how you say, 'unfortunate accident'. Zat-a proves how dangerous it is!"

The oddest thing is, though, that I would swear each time Salamander comes back he has a different accent. Sometimes it's German, sometimes it's South African. Last time I'm pretty sure he came back Welsh.

2016

I think I'm going a bit funny. When I walked in on Salamander today, he had his feet up on his desk and was puffing a cigar. "Just-a… testing ze smoke detector!" he said. "Is-a working perfectly. Colin, you no tell anyone, it can be our little secret, okay?"

2017

I'm finding it hard to concentrate on my duties. Partly it's because Swann insists on playing the same CD over and over again, *Sinister Space Themes: The Best of Béla Bartók*. And partly it's that girl Mary always following me around, asking me if I want anything. She even suggested taking a shower together "to save water". I changed the subject to how much I want to go to the surface with Salamander and she just sighed and walked off.

2018

Our food stocks are running low, so to conserve supplies I have switched to eating coffee. But now I can't sleep for worrying about what we will do if Salamander doesn't come back from the surface. Mary suggested that if she got into bed with me she might be able to help me relax but I told her, if I can't get to sleep on my own what chance do I have with a girl squeezed into my bunk? She just sighed and said, "Oh, talk to the ceiling!"

I don't know why she said that. I don't talk to the ceiling that often. Although I do feel it is mocking me.

Later

Thank goodness! Salamander has returned from the surface! Maybe he'll take me with him. I'm going to ask him, I am, I'm going to ask him.

Later

Salamander is taking Swann up with him. Why not me? I've got to get out of here, to see daylight, to feel the wind, to smell things with my own nose!

Later

It was all a trick! But rather than it being the work of Ant and Dec, it was Salamander and Mr Kent. A woman called Astrid took Mary and me up in the lift. After that it all got a bit confusing, then there was an explosion and Mary threw me into the lift.

So now we're trapped back in the shelter. Buried alive in this nightmare prison, like moles in a hole! Blind moles, scurrying around in the dark with no hope, no – Mary, what are you doing? Stop it, this is no time for – Mary! Mary!!

As told to Jonathan Morris

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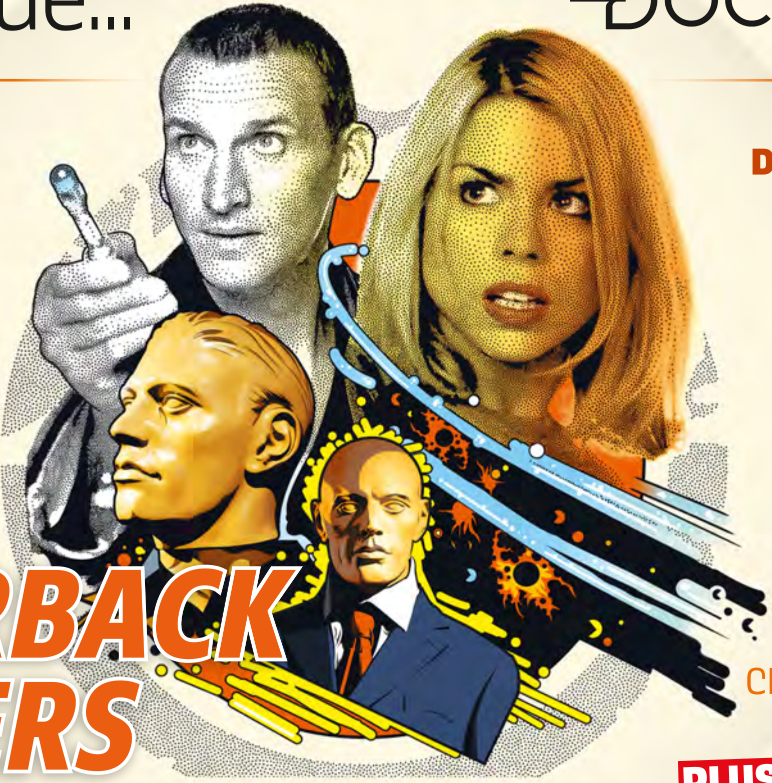

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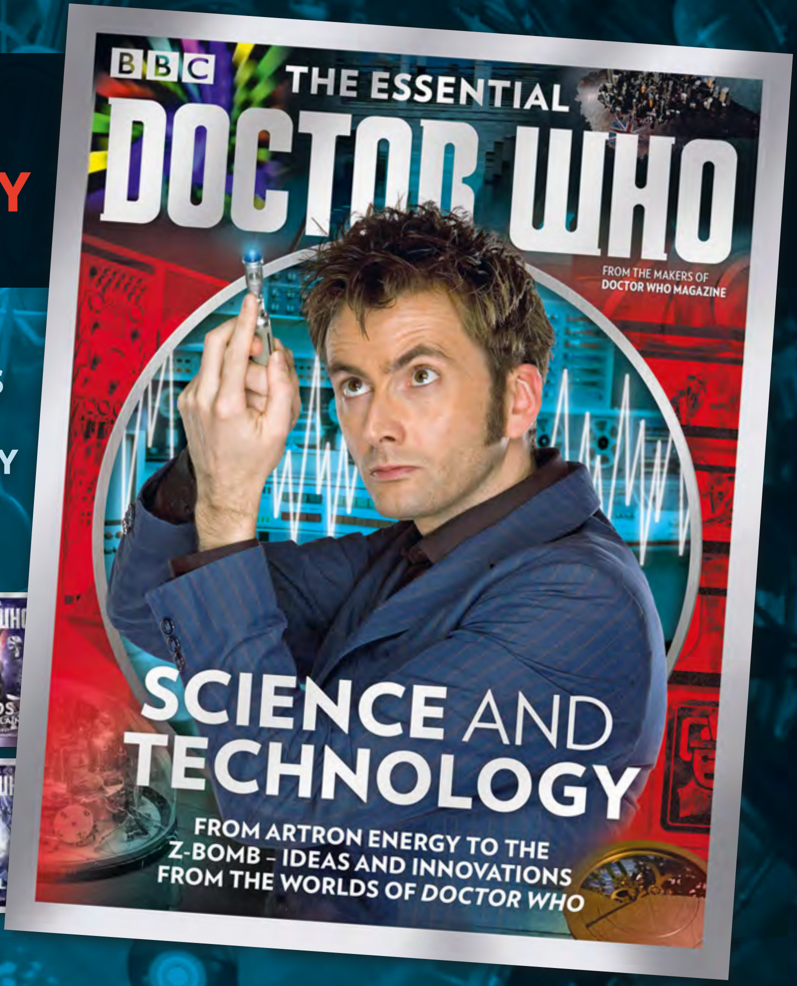
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